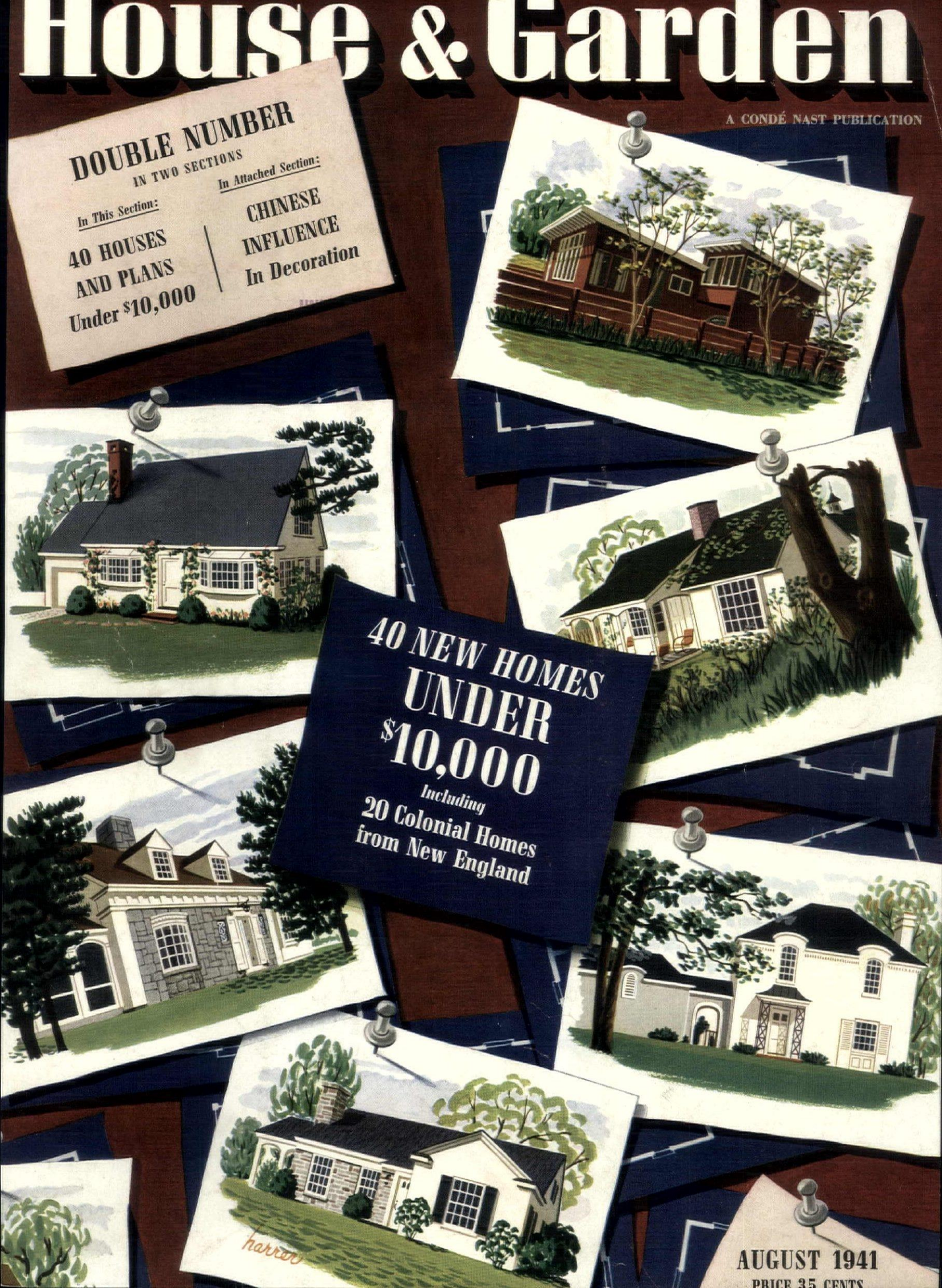
House & Garden

A CONDÉ NAST PUBLICATION

DOUBLE NUMBER
IN TWO SECTIONS

In This Section:
40 HOUSES AND PLANS Under $10,000

In Attached Section:
CHINESE INFLUENCE In Decoration



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Select paneling
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Make 16 kinds of walls
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Do a French bedroom
Panel with fabrics
Make mirror walls
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Care for carpets
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Measure for curtains
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Curtain 10 windows
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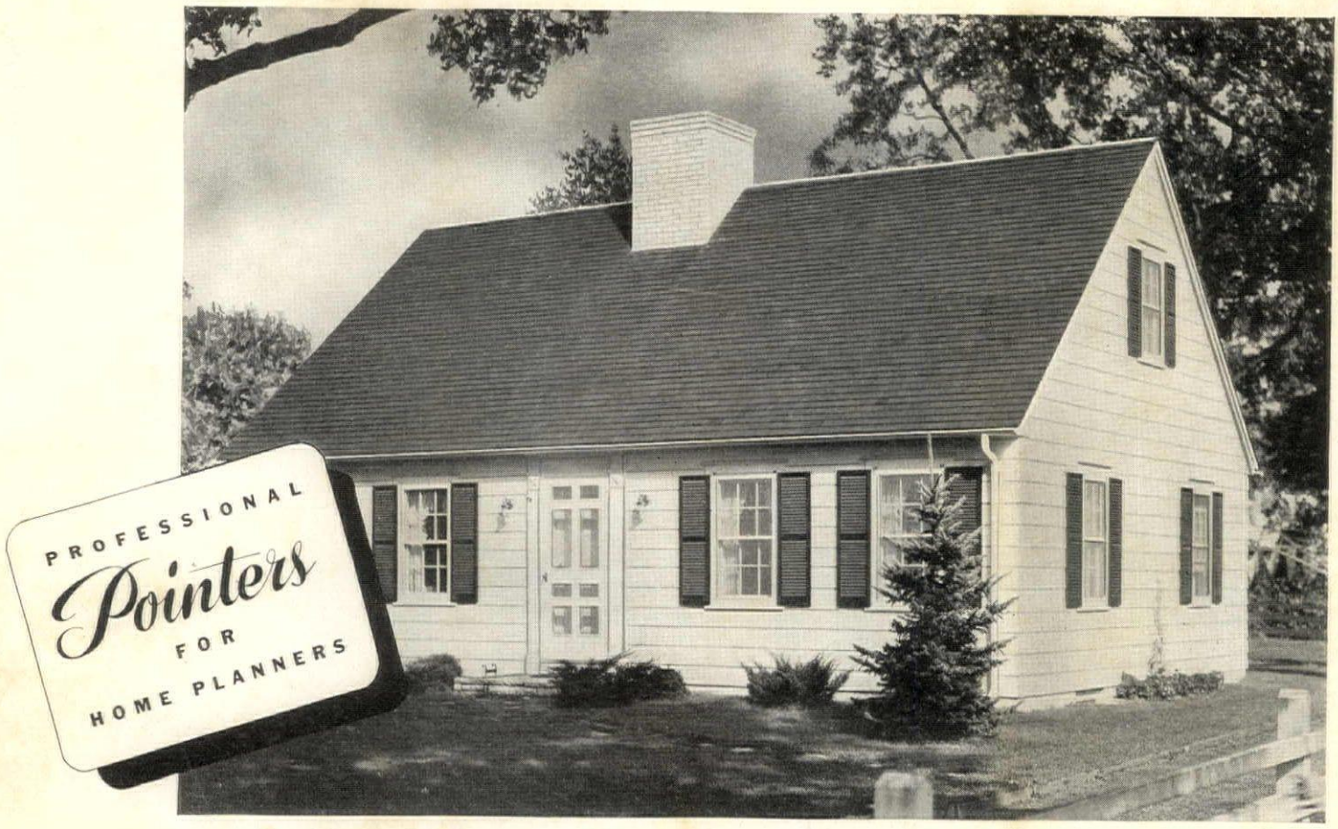

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August 1941
DOUBLE NUMBER
in 2 Sections

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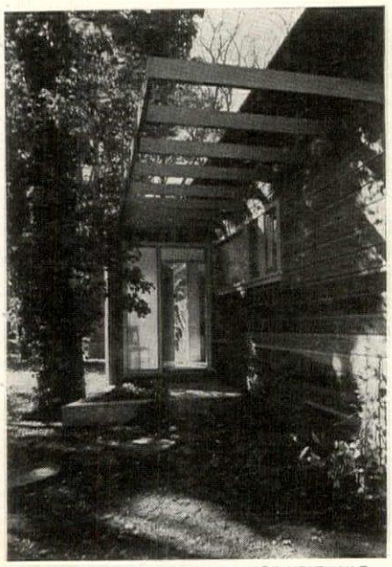
Presenting

40 Houses and plans

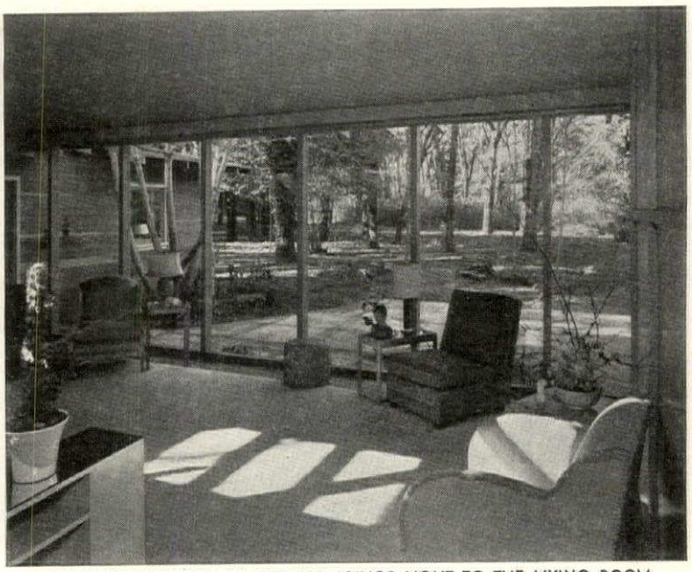
costing under $10,000

1. A Western home that us

OPENING ON THE BROAD TERRACE, THE GARDEN WALL OF GLASS EMPHASIZES THE RELATION OF THE HOUSE TO THE OUT-OF-DOORS



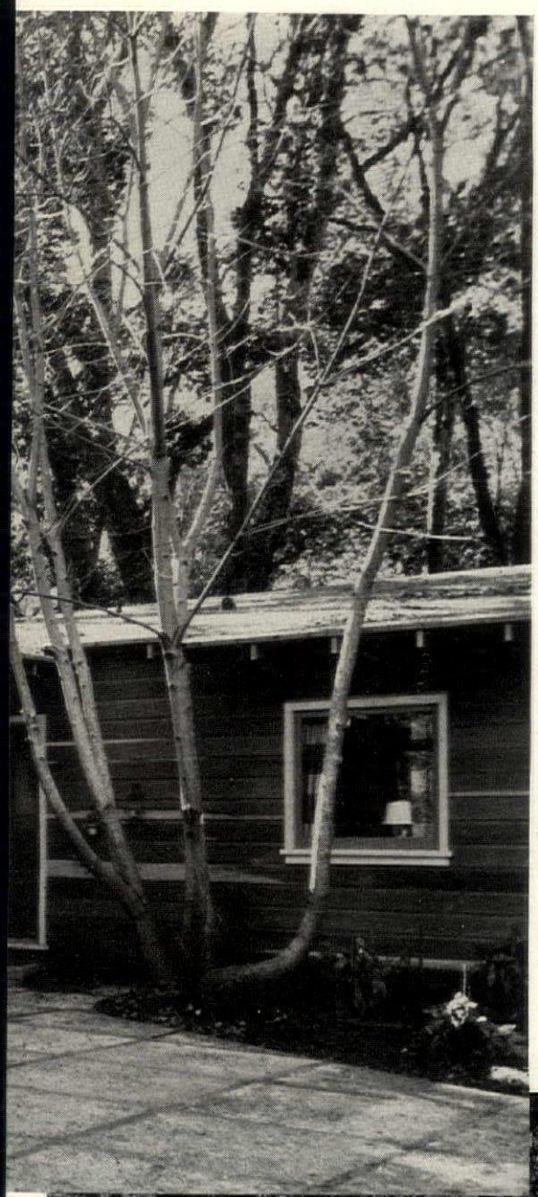
VIEW TOWARD THE ENTRANCE VESTIBULE



GLASS FROM FLOOR TO CEILING BRINGS LIGHT TO THE LIVING ROOM

THE ENTRY FROM THE LIVING

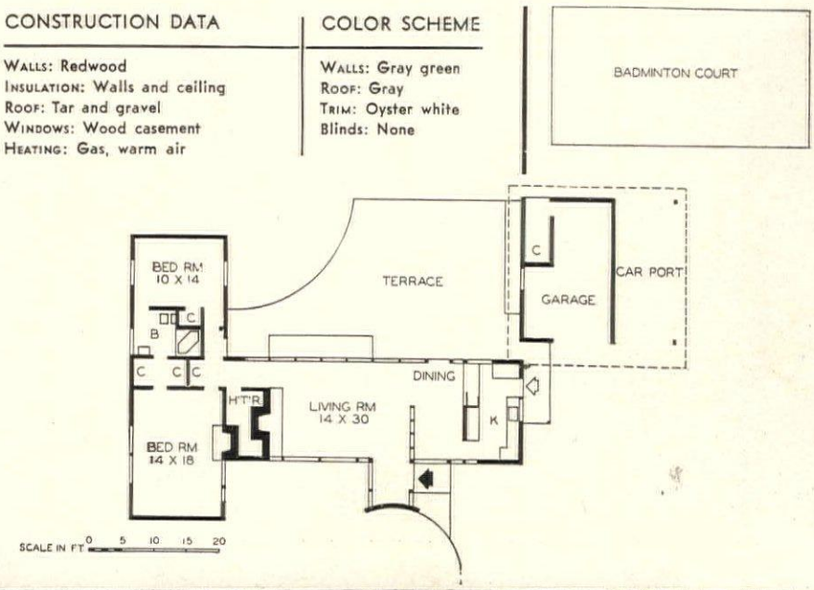
Winter sun and Summer shade

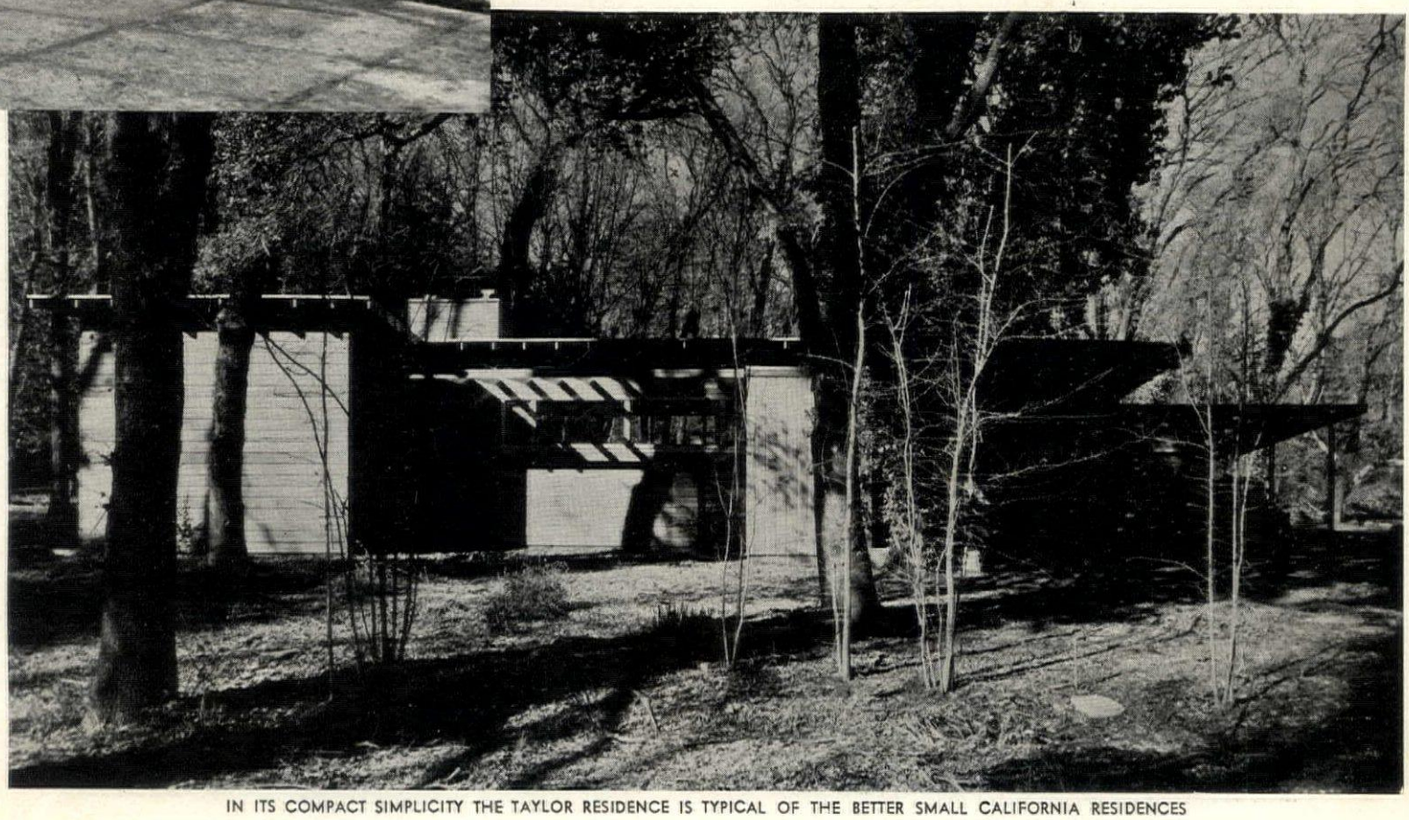


Mr. W. D. Taylor, Owner; Ross, California;
John Ekin Dinwiddie, architect
Albert Hill, Phillip Joseph, Associates

On a site already enjoying tall elms and a lovely clump of dwarf maples the architect by careful planning was able to place this house without removing a single tree. The orientation of the house was painstakingly determined by reference to a sun chart of the area so that the open terrace catches the welcome Winter sun. In Summer the trees provide necessary shade. The rather conventional plan of the bedroom section is in contrast to the open design of the living area of the house. Garrett Eckbo, landscape architect.

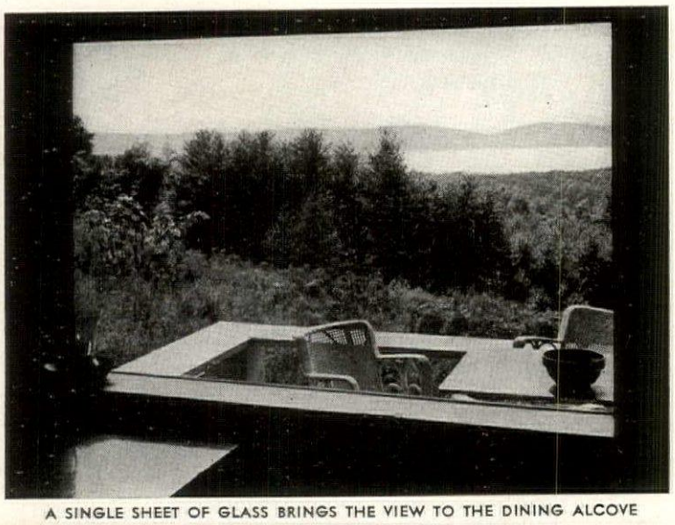
CONSTRUCTION DATA	COLOR SCHEME
Walls: Redwood	Walls: Gray green
Insulation: Walls and ceiling	Roof: Gray
Roof: Tar and gravel	Trim: Oyster white
Windows: Wood casement	Blinds: None
Heating: Gas, warm air	



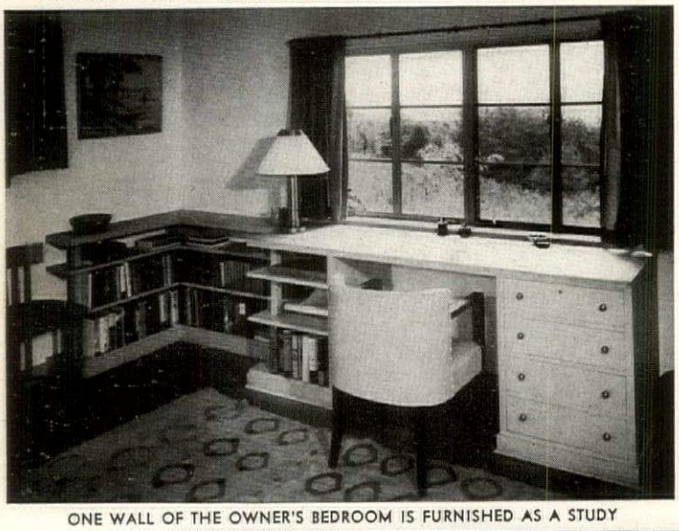


IN ITS COMPACT SIMPLICITY THE TAYLOR RESIDENCE IS TYPICAL OF THE BETTER SMALL CALIFORNIA RESIDENCES

2. A modern cottage overlooking the Hudson River



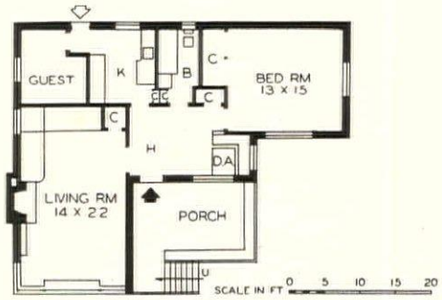
A SINGLE SHEET OF GLASS BRINGS THE VIEW TO THE DINING ALCOVE



ONE WALL OF THE OWNER'S BEDROOM IS FURNISHED AS A STUDY

House at Croton-on-Hudson, N. Y.;
Albert Mayer, architect

PERCHED on a hillside, this single-story house has been carefully planned so that the delightful view to the west over the Hudson is enjoyed from all of the principal rooms. The flat roof, which is sometimes considered no more than a cliché of modern architecture, is quite deliberately used here because the extreme freedom of the plan would have made a more conventional roof difficult to achieve. The cottage cost approximately $9,500 at $6.00 per square foot. The name of the owner was not available.



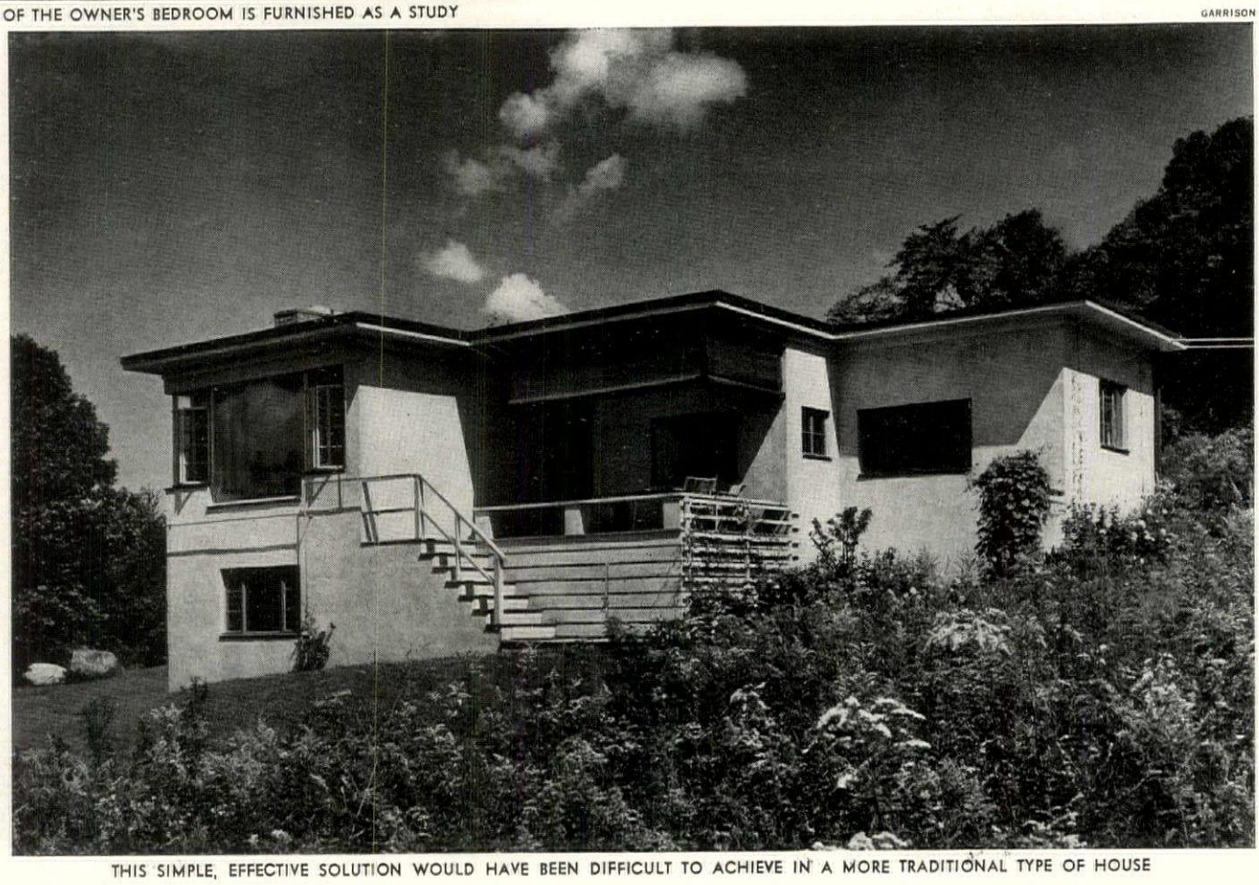
CONSTRUCTION DATA

WALLS: Concrete block
INSULATION: Walls and roof
ROOF: Pitch and felt
WINDOWS: Metal casement
HEATING: Oil, Winter air conditioning

COLOR SCHEME

WALLS: Light buff
ROOF: Brown
TRIM: Terra cotta
BLINDS: None

GARRISON

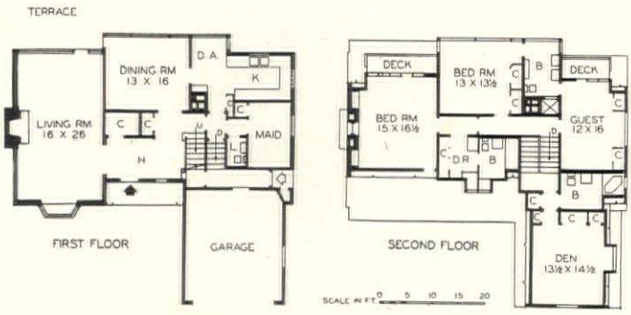


THIS SIMPLE, EFFECTIVE SOLUTION WOULD HAVE BEEN DIFFICULT TO ACHIEVE IN A MORE TRADITIONAL TYPE OF HOUSE

3. An architect's home in the Pacific Northwest

William J. Bain, owner;
Seattle, Washington;
William J. Bain, architect

ALTHOUGH the basic inspiration of this design leans rather toward the traditional, Mr. Bain has not hesitated to use large amounts of glass. This home on the crest of a hill overlooks some of the most magnificent country in the Puget Sound area and the rooms facing the view are, therefore, walled almost continuously with windows. The large window in the living room is set in metal sash. The house was completed in December 1938, and cost $10,000 for 2,500 sq. ft.



CONSTRUCTION DATA

WALLS: Stone and wood siding
INSULATION: Walls and roof
ROOF: Cedar shakes
WINDOWS: Wood casement
HEATING: Oil

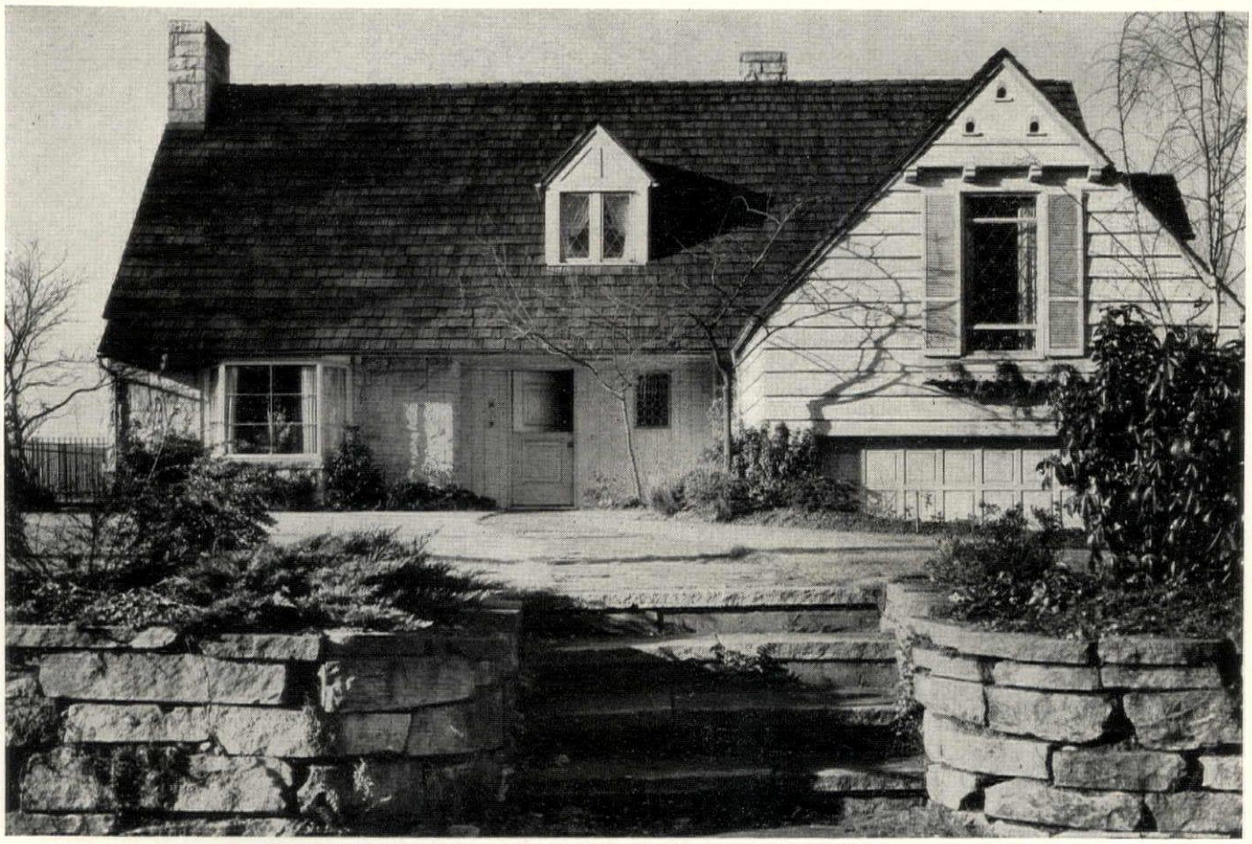
COLOR SCHEME

WALLS: Light tan
ROOF: Natural
TRIM: Light tan
BLINDS: Light tan

WINDOWS ARE THE DOMINANT FEATURES IN THIS DESIGN

HORIZONTAL LINES ACCENT WIDTH IN THE LIVING ROOM

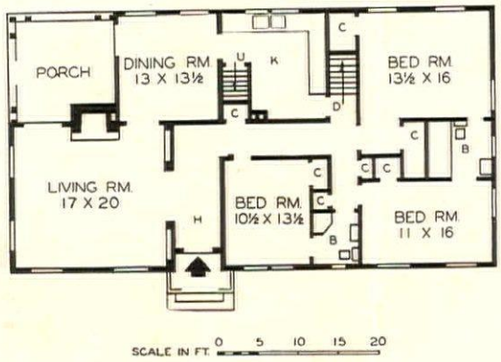
GARRISON



FROM THE ENTRANCE SIDE MR. BAIN'S HOUSE HAS SOMETHING OF THE CHARACTER OF A COTSWOLD COTTAGE

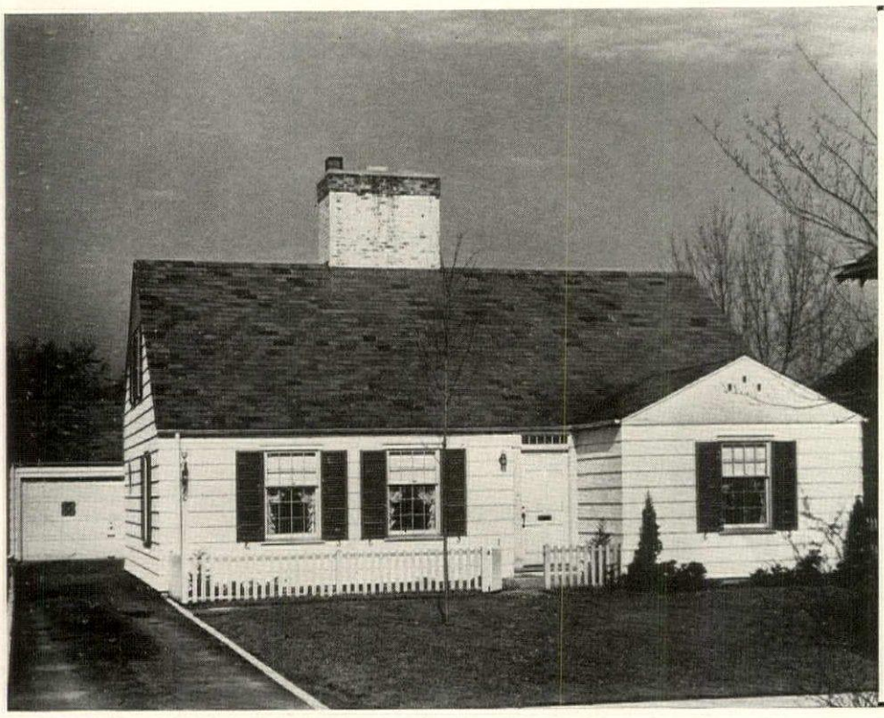
The adaptability of the Colonial idiom is wel

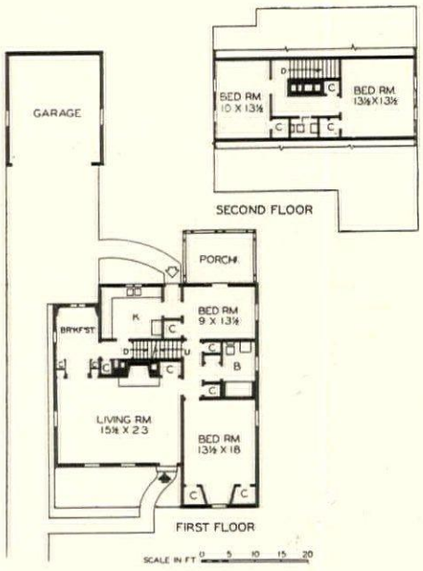
KEILY



4. **Mr. J. C. Hall, owner; Birmingham, Ala.; Keith B. Hudson, architect**
In order to encompass the required space at the least possible cost the architect of this home held to simple, unbroken lines. The wooded lot slopes rather steeply from the street level, which necessitated a long narrow house placed parallel to the contours. Cost less than $10,000.

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood clapboard	WALLS: White
INSULATION: None	ROOF: Gray
ROOF: Asbestos shingles	TRIM: White
WINDOWS: Wood, double-hung	BLINDS: Green
HEATING: Coal stoker, forced warm air	

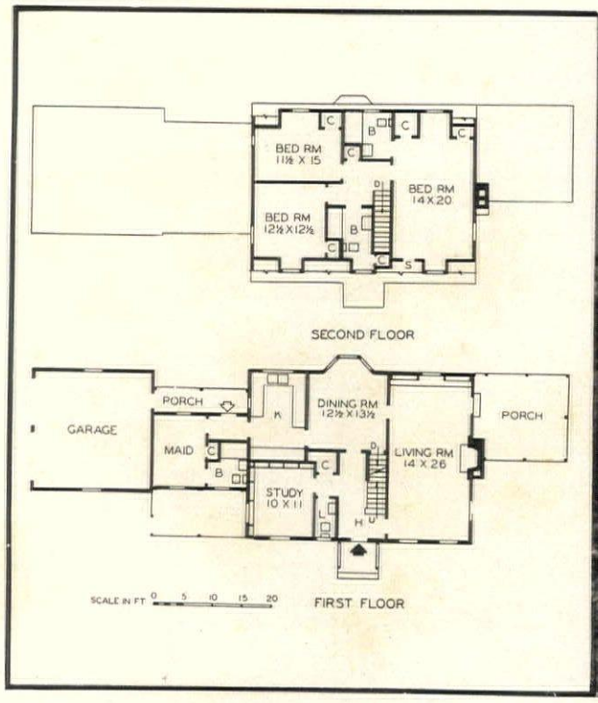




5. **Mr. E. C. Scherer, owner; Lancaster, N. Y.; S. Harold Fenno, architect**
The most unusual feature of this little Colonial home is its plan. The compactness of the design was necessitated by the fact that the lot was only fifty feet wide. Provision is made for the addition of the two bedrooms and lavatory upstairs at a later date. Cost approximately $10,000.

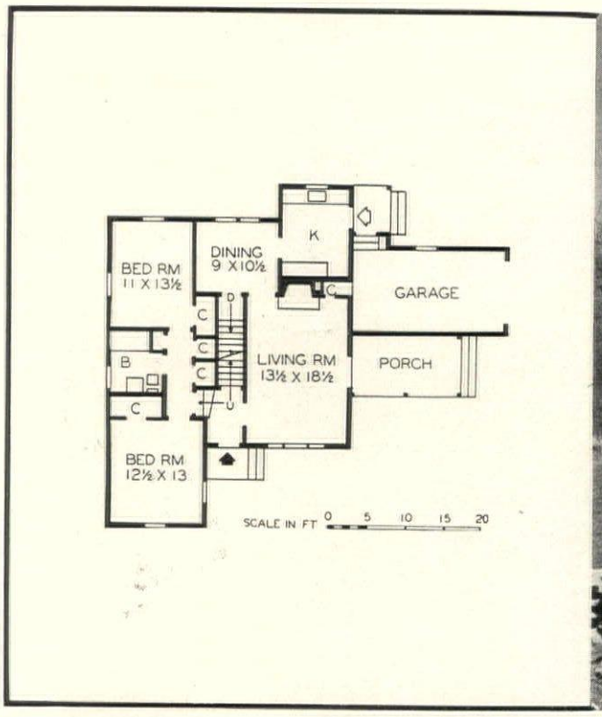
CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood shingles	WALLS: White
INSULATION: Walls and roof	ROOF: Dark slate
ROOF: Vermont slate	TRIM: White
WINDOWS: Wood, d.h. and casement	BLINDS: Azure blue
HEATING: Gas, Winter air conditioning	

lustrated in these four small homes



6. Miss Louise Robinson, owner; Lakeville, Conn.; W. Dean Brown, arch.
One of the conditions set by the client was that the older people should have rooms on both floors completely isolated from the rest of the house. This has been achieved in the master bedroom and in the study. The design is Colonial with a touch of Dutch influence. Cost under $10,000.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood clapboard	Walls: White
Insulation: Walls and ceiling	Roof: Natural
Roof: Wood shingles	Trim: White
Windows: Wood, double-hung	Blinds: Green
Heating: Oil, steam	



7. Mr. G. R. Hutchings; Rowayton, Conn.; Margaret H. Smith, architect
This home succeeds in capturing much of the charm of the Early American manner and fits into its surroundings like a native. The architect has achieved, in this one-story plan, a very desirable separation of the bedroom unit from the living rooms. Completed in 1940 at a cost of about $6,500.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood siding	Walls: White
Insulation: Walls and roof	Roof: Natural
Roof: Wood shingles	Trim: White
Windows: Wood, double-hung	Blinds: Blue
Heating: Oil, Winter air conditioning	

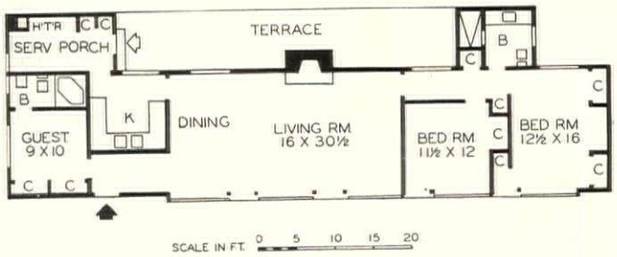
8. Privacy and a garden on an exposed city lot

ABOVE: THE LIVING-DINING ROOM. BELOW: DETAIL OF THE TERRACE

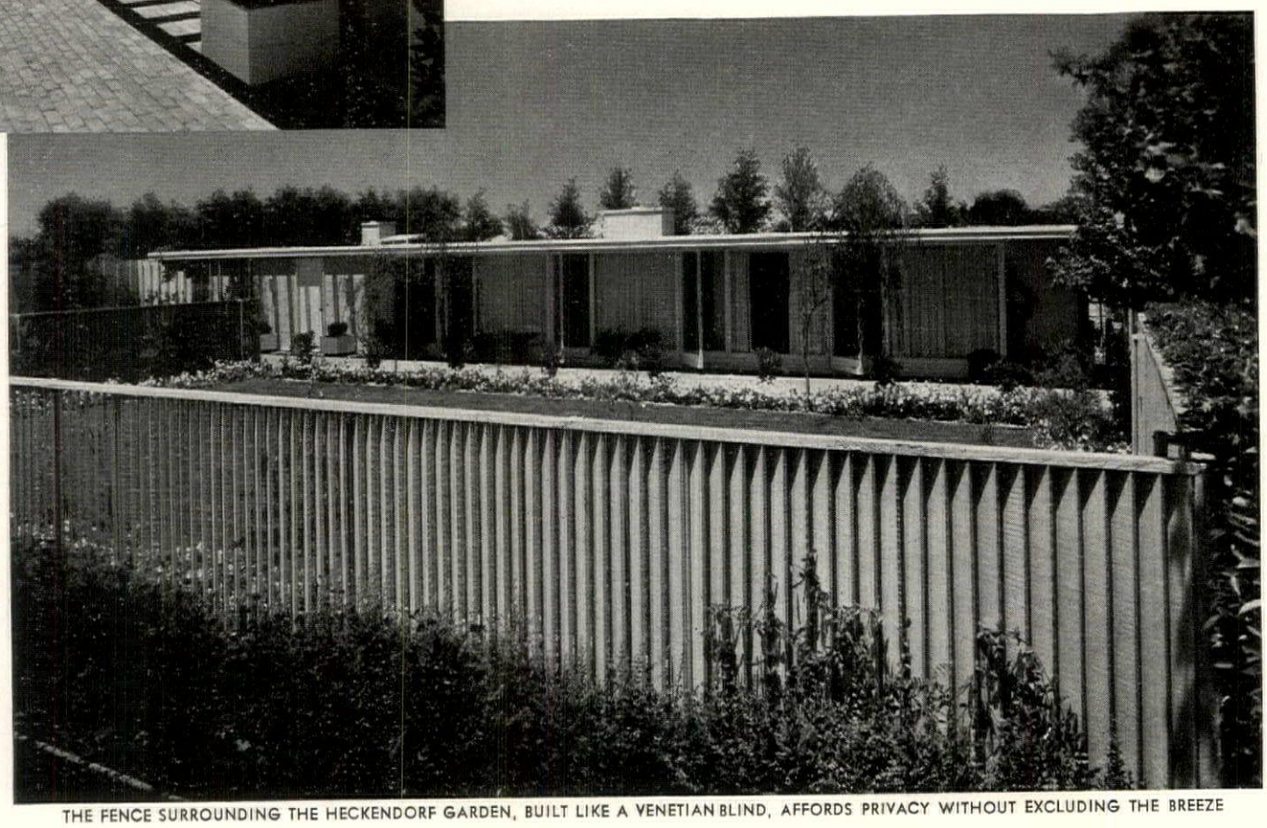
Mr. Marvin L. Heckendorf, owner;
Modesto, California;
John Funk, architect

THE site of this home is a level lot in a valley town in California. The owners were especially anxious to secure a degree of privacy in developing a home which, taking advantage of the warm climate, would be as open as possible.

The house was placed at the rear of the site and all the remainder of the plot was devoted to the garden. Around this entire area the architect placed a wood slat fence of unusual design which assures the required privacy without interfering with the passage of breezes across the enclosed space. Plate glass along the southern façade gives a view of an access to the garden from the main rooms of the house. Completed in July 1939; cost less than $10,000.



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood siding	WALLS: Gray
INSULATION: Walls and roof	ROOF: Black
ROOF: Composition	TRIM: White
WINDOWS: Wood casement	BLINDS: None
HEATING: Gas-fired	

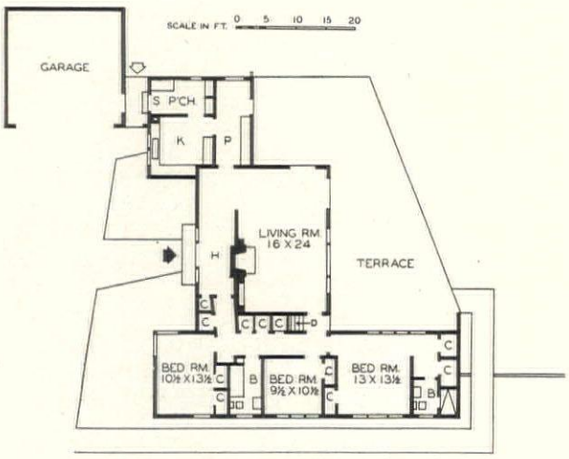


THE FENCE SURROUNDING THE HECKENDORF GARDEN, BUILT LIKE A VENETIAN BLIND, AFFORDS PRIVACY WITHOUT EXCLUDING THE BREEZE

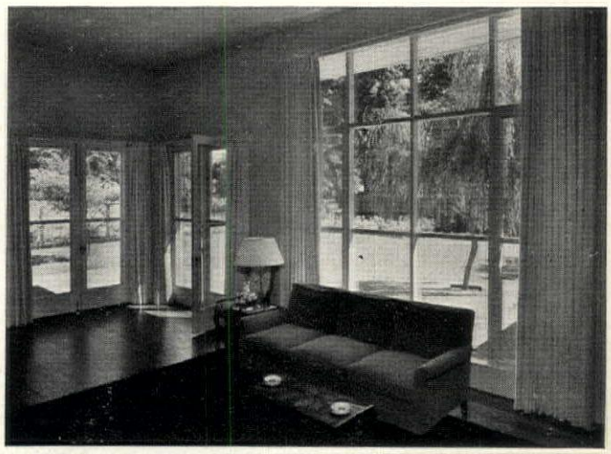
9. This plan lends itself to possible future additions

Mr. William Corbus, owner;
Menlo Park, California;
William Wilson Wurster, architect

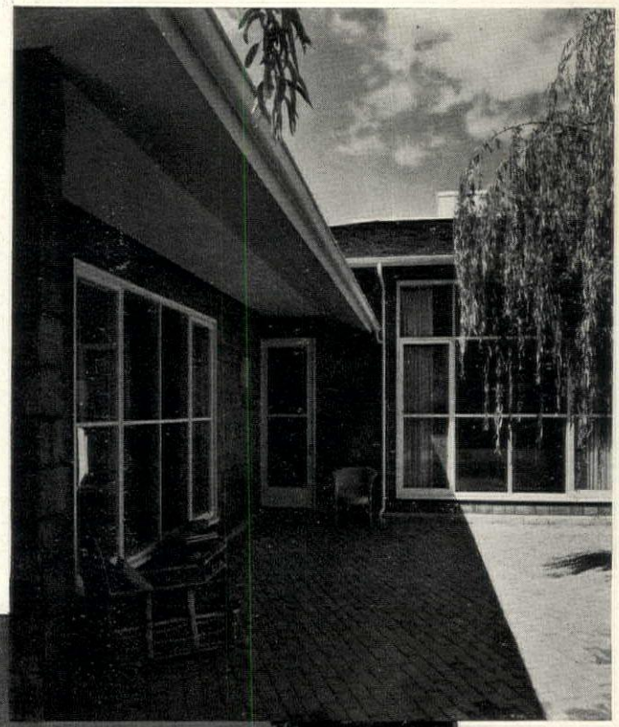
ALTHOUGH perfectly planned for a typical family of two adults and two children, this house has been designed to accommodate a future addition. The dining room could be placed in the angle between the pantry and living room, and the maid's room would occupy the area beyond the kitchen. Completed in 1939; cost under $10,000.



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood shingles	WALLS: Natural
INSULATION: None	ROOF: Natural
ROOF: Shingles	TRIM: White
WINDOWS: Wood casement and double-hung	BLINDS: None
HEATING: Gas with warm air	



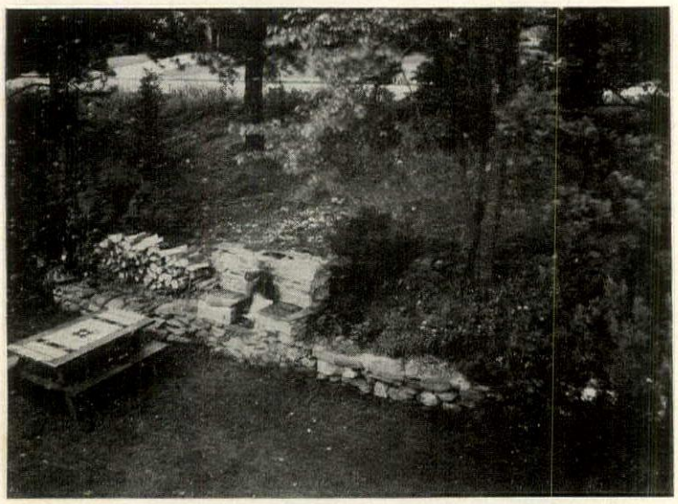
ABOVE: THE LIVING ROOM. BELOW: VIEW FROM THE TERRACE



THE CORBUS RESIDENCE PLEASANTLY BLENDS THE CHARACTERISTICS OF MODERN AND TRADITIONAL DESIGN

Personalized design distinguishe

THE BUILT-IN FURNITURE INCREASES THE FEELING OF SPACIOUSNESS

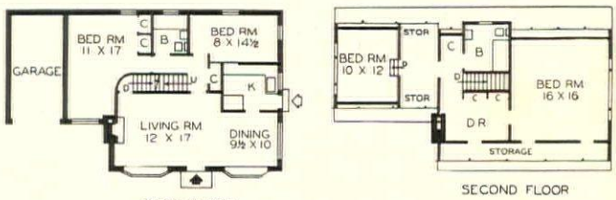


AN INFORMAL OUTDOOR FIREPLACE IS A RURAL TOUCH

10

J. Gordon Lippincott, owner;
Scarsdale, New York;
J. Gordon Lippincott, designer

IN designing his own home Mr. Lippincott took as his objective the planning of a home with a low cubic foot content and a high degree of utility. In addition to carrying out the design of the house itself Mr. Lippincott planned the furniture, most of which is built in. This furniture included storage space which explains the apparent scarcity of closets. The larger room on the second floor is ordinarily used as a studio. The house was completed in 1941 at a cost of approximately $9,000 exclusive of furniture.



FIRST FLOOR

SECOND FLOOR

SCALE IN FT 0 5 10 15 20

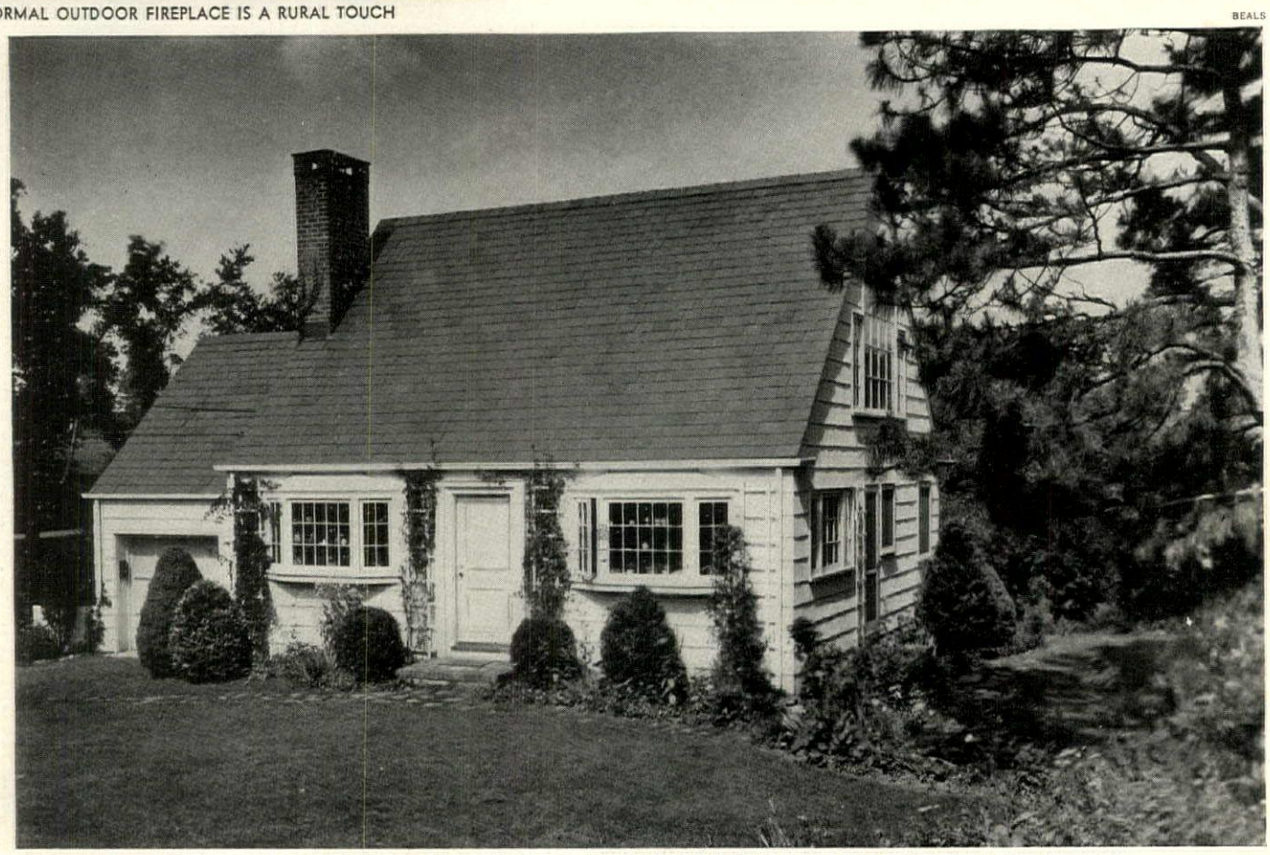
CONSTRUCTION DATA

WALLS: Asbestos cement shingles
INSULATION: Walls and roof
ROOF: Slate
WINDOWS: Wood and metal casements
HEATING: Oil burner

COLOR SCHEME

WALLS: White
ROOF: Slate
TRIM: White
BLINDS: None

BEALS



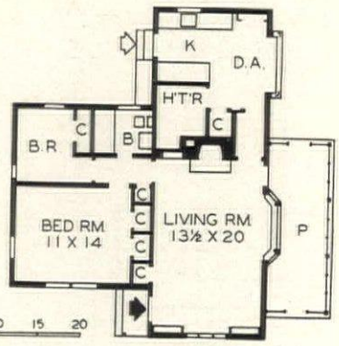
THE ENTRANCE FAÇADE HAS A PLEASANTLY SOLID APPEARANCE DUE IN PART TO THE SYMMETRICAL COMPOSITION

these two charming houses

Mr. Joseph Trachtman, owner;
Ridgefield, Connecticut;
George Kosmak, architect

11

ALL the compactness and convenience of a city apartment transported to the country was required by the owners of this house. Mr. Kosmak succeeded in satisfying this condition and provided a splendidly cross-ventilated plan, simple and efficient in a charming Colonial design. Cost about $8,500; landscaping by Cynthia Wiley.



CONSTRUCTION DATA

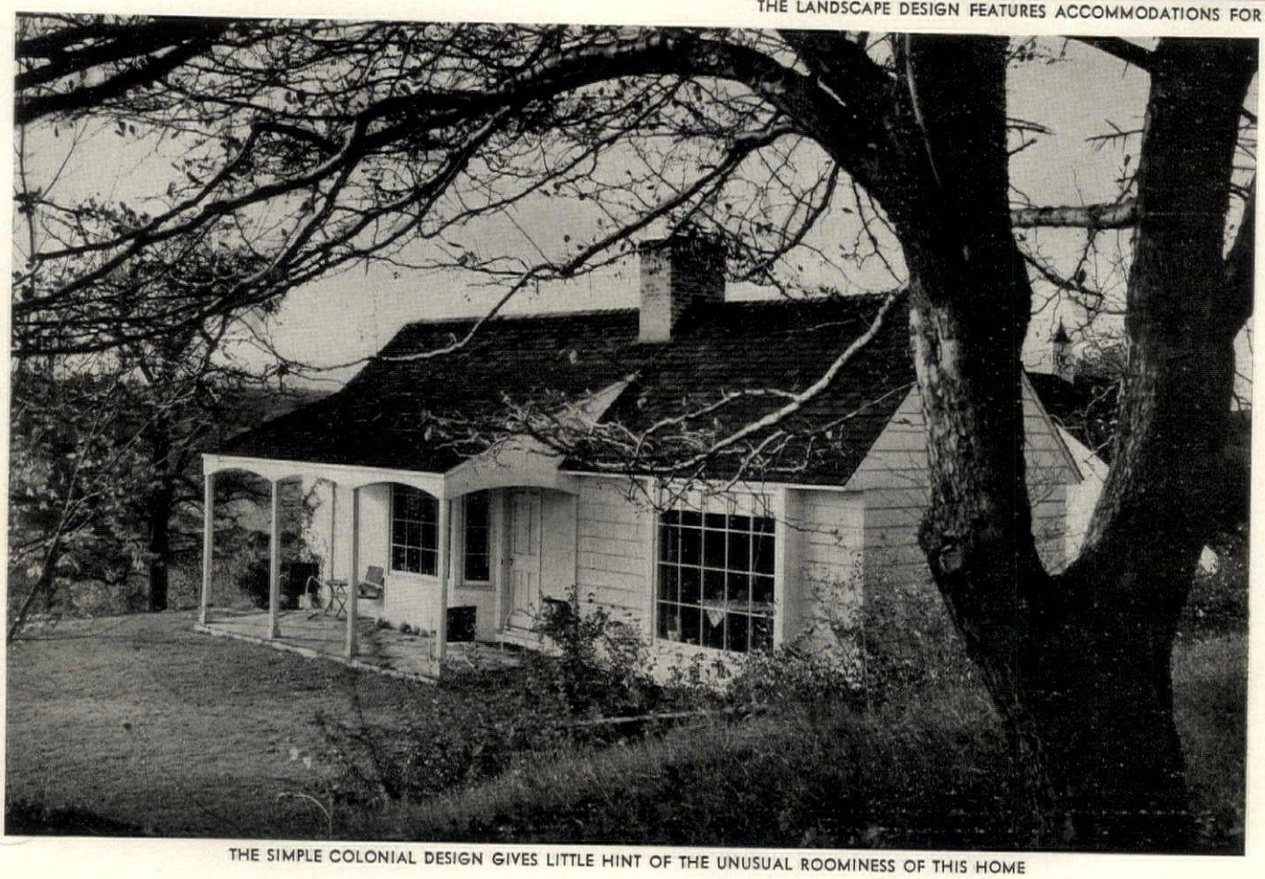
WALLS: Wood shingles
INSULATION: Walls and ceiling
ROOF: Wood shingles
WINDOWS: Wood casement and fixed sash
HEATING: Recirculating fireplace with ducts

COLOR SCHEME

WALLS: White
ROOF: Black
TRIM: White
BLINDS: Gray

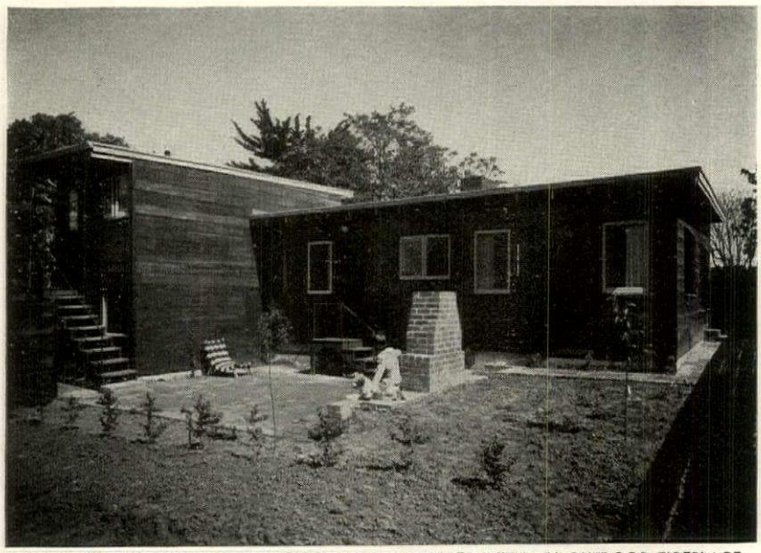
THE LIVING ROOM WINDOW AND THE PORCH FACE THE TWO PRINCIPAL VIEWS

THE LANDSCAPE DESIGN FEATURES ACCOMMODATIONS FOR OUTDOOR LIVING

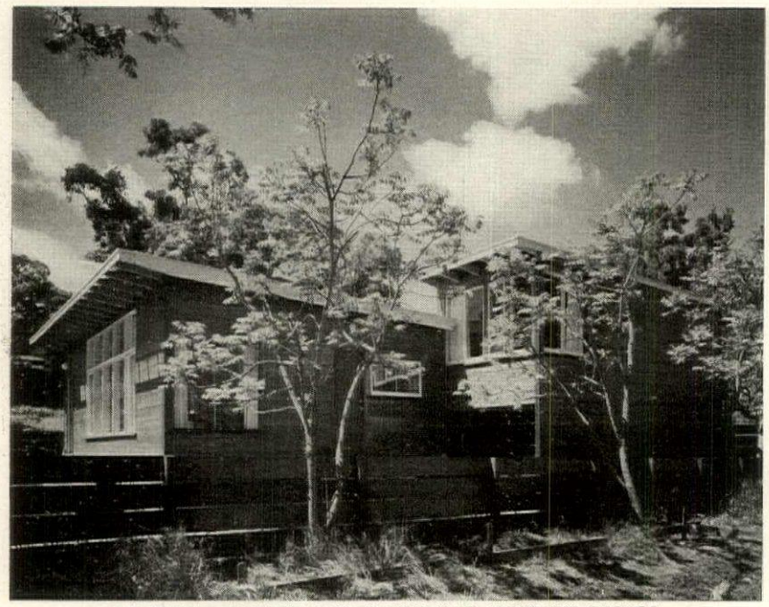


THE SIMPLE COLONIAL DESIGN GIVES LITTLE HINT OF THE UNUSUAL ROOMINESS OF THIS HOME

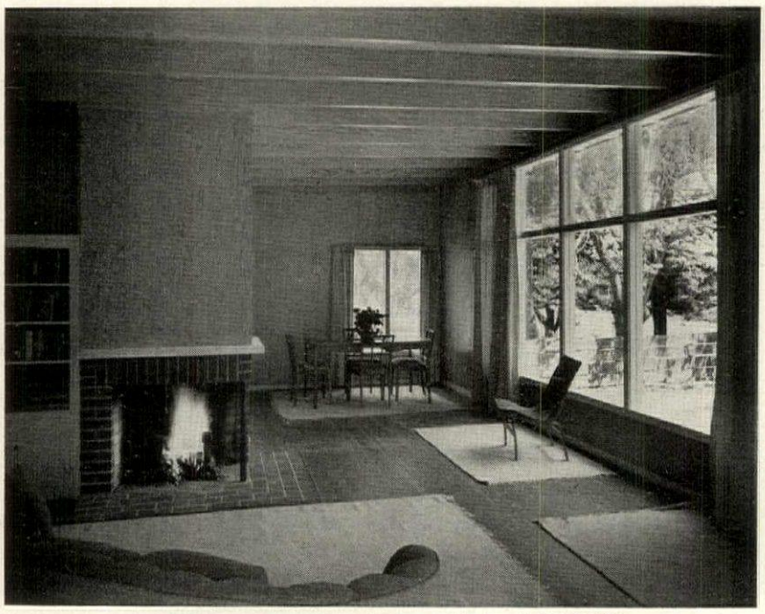
12. Maximum comfortable accommodations at minimum cost



THE TERRACE AT THE REAR OF THE HOUSE IS EQUIPPED WITH AN OUTDOOR FIREPLACE



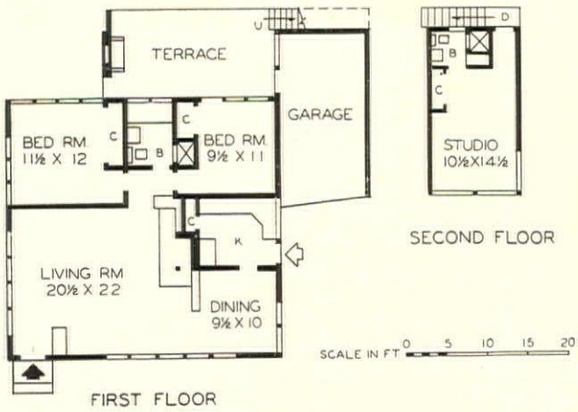
THE STUDIO BEDROOM CAN BE SEEN HERE ABOVE THE GARAGE



THE INTERIOR DESIGN IS RIGIDLY SIMPLE BUT EFFECTIVE

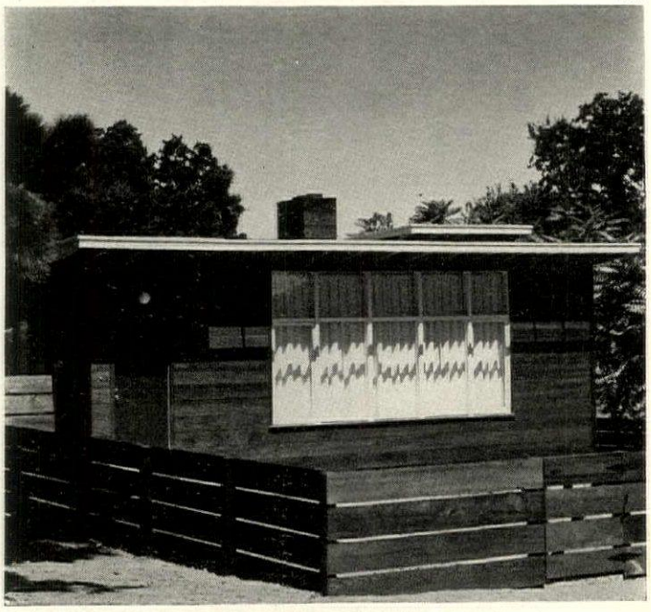
Mr. H. Taylor Peery, owner;
Menlo Park, California;
Mario Corbett, architect

IN these days when so many materials and so much labor are needed for the defense effort, the economical design of the small home becomes a matter of real importance. Mr. Corbett has applied scientific methods and careful study to the solution of this problem. The plan of the Peery home is perfectly rectangular and is economically roofed with a simple sloping surface designed to project beyond the line of the wall and control the direct rays of the sun striking the wall or the large windows. The house was completed in June 1940 and cost $4,300 for 1,181 square feet.



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood siding	WALLS: Natural
INSULATION: Walls and roof	ROOF: White
ROOF: Composition	TRIM: Cream
WINDOWS: Wood casement	BLINDS: None
HEATING: Gas fired	

FEIN

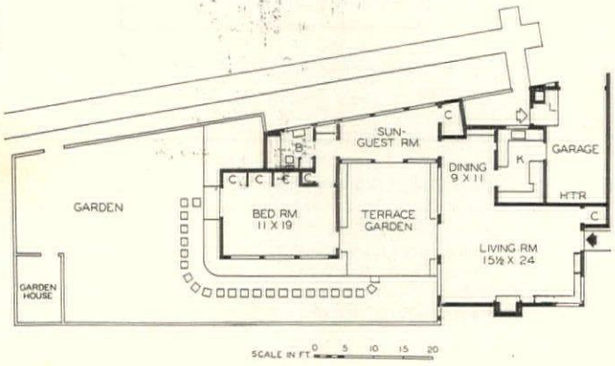


REDWOOD BOARDS USED IN THE HOUSE ITSELF ARE CONTINUED IN THE FENCE

13. A house with one living room out-of-doors

Mr. Frank Lyman, owner;
Atherton, California;
William Wilson Wurster, architect

THE plan of the Lyman house is essentially two separate units linked together. The sun-room-guest-room is ordinarily used as the passageway between the living rooms of the house and the owner's bedroom. When in use as a guest-room, the owner's room is reached by crossing the terrace garden. This terrace is so completely embraced in the design of the house as to be literally an outdoor room contributing importantly to all the other rooms. This house fits snugly on a small lot and, with its surrounding fence, affords maximum privacy from street traffic. The house is 1,380 square feet in area, figuring the garage at one-half its area. The exact cost of this house is not available.

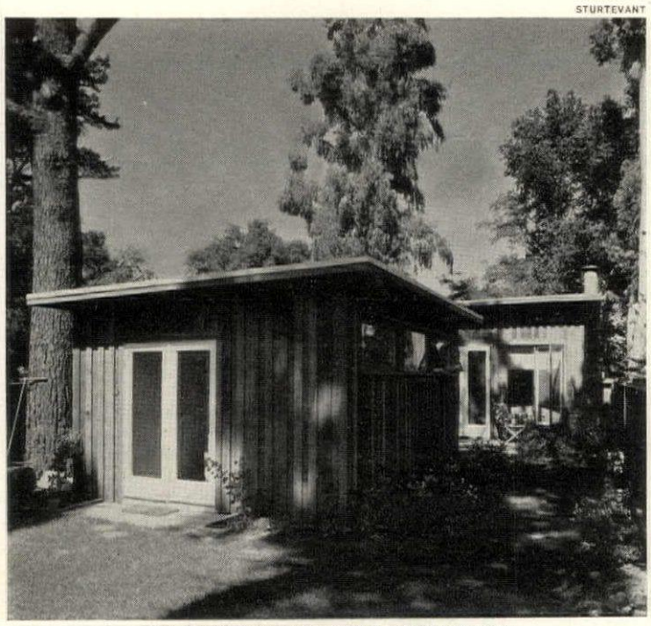


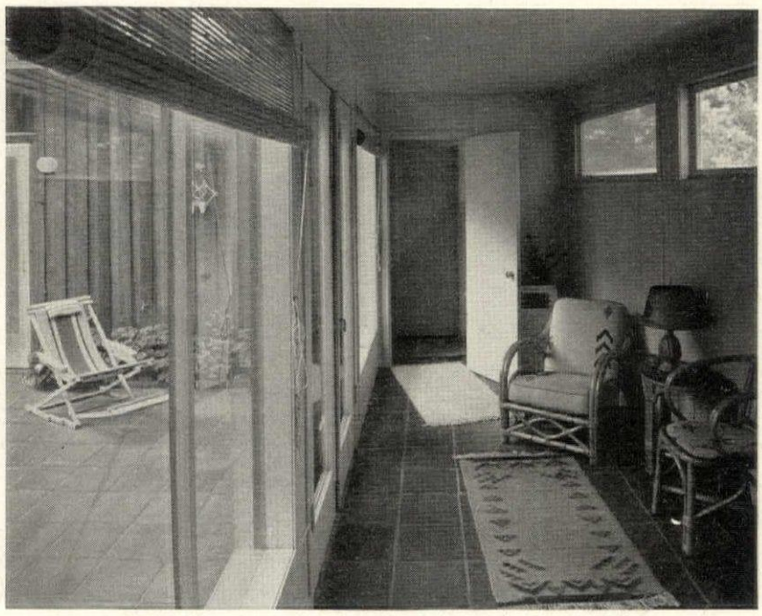
CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood boards and battens	WALLS: Oiled redwood
INSULATION: Ceiling	ROOF: Gray
ROOF: Tar and gravel	TRIM: White
WINDOWS: Wood, fixed and casement	BLINDS: None
HEATING: Gas	

THE TERRACE GARDEN IS A ROOM WITHOUT A ROOF

THE LIVING ROOM FLOOR IS WAXED HOLLOW TILE ON A CONCRETE SLAB

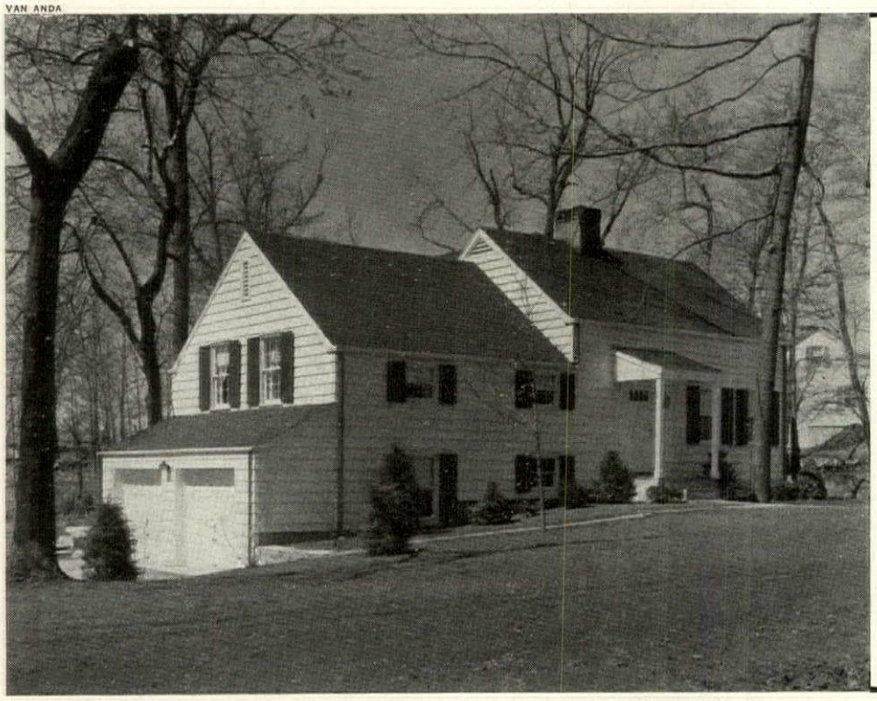
STURTEVANT

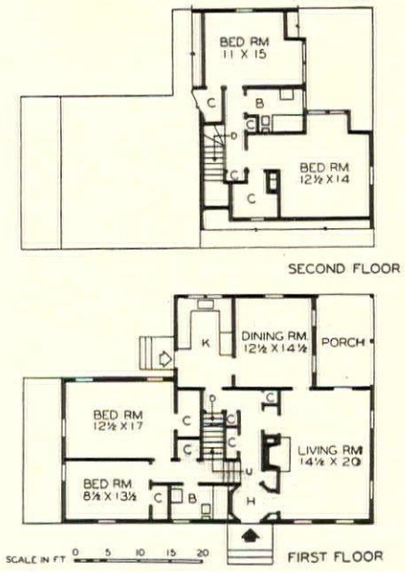

THE BEDROOM IS IN FACT A SEPARATE UNIT


THE SUN-ROOM IS CONVERTIBLE FOR USE AS A GUEST-ROOM

Four individualized plans to fit

VAN ANDA



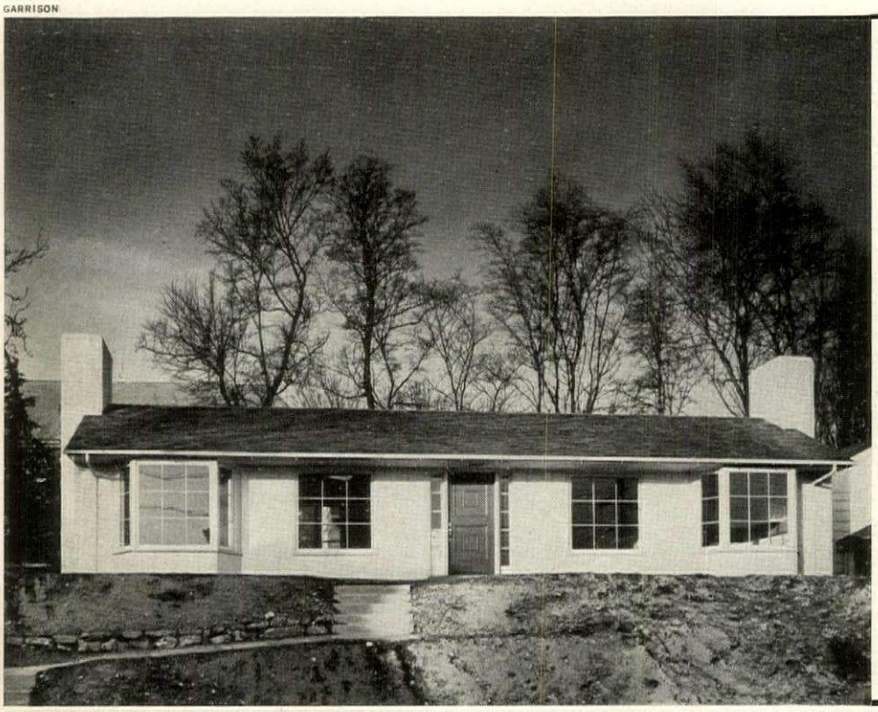


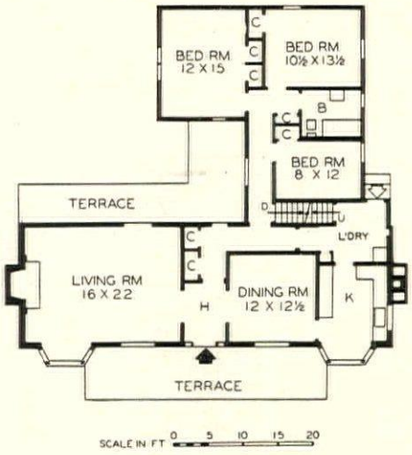
14. **Mr. A. P. Richmond, owner; Rowayton, Ct.; Margaret H. Smith, arch.**

The owner required a two-bedroom house susceptible of easy extension at a later date, hence two future bedrooms and a bath were completely planned on the second floor although these have not yet been constructed. Future economies will result from this forethought. The house cost $7,500 to build.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood shingles	Walls: White
Insulation: Walls and roof	Roof: Black
Roof: Asphalt shingles	Trim: White
Windows: Wood, double-hung	Blinds: Red
Heating: Oil, Winter air conditioning	

GARRISON



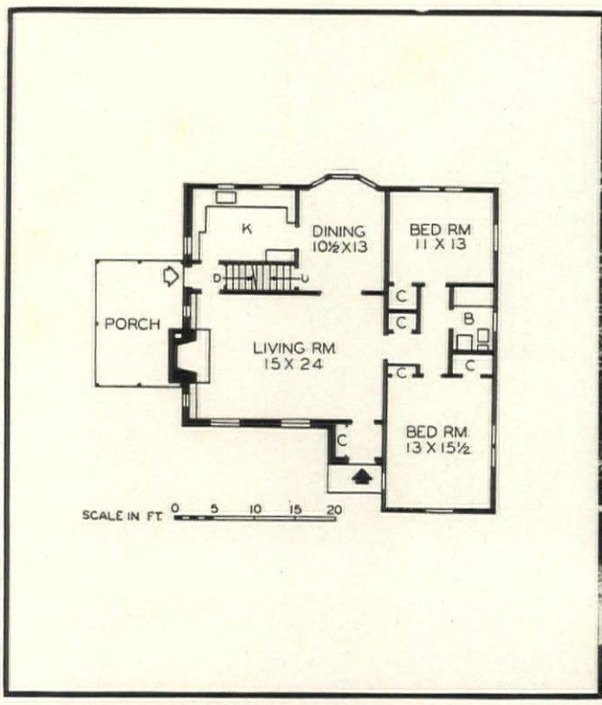


15. **House in Seattle, Washington; William J. Bain, architect**

This house is one of a group of carefully planned one-story homes built on a hill overlooking a portion of the Seattle waterfront. The bedrooms are thoroughly isolated from the living area and all rooms in the latter have extra large windows turned to the view. The cost was approximately $6,500.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood siding	Walls: White
Insulation: Walls and ceiling	Roof: Natural
Roof: Wood shingles	Trim: White
Windows. Wood d.h. and casement	Blinds: None
Heating: Oil, Winter air conditioning	

different but typical problems



COBURN

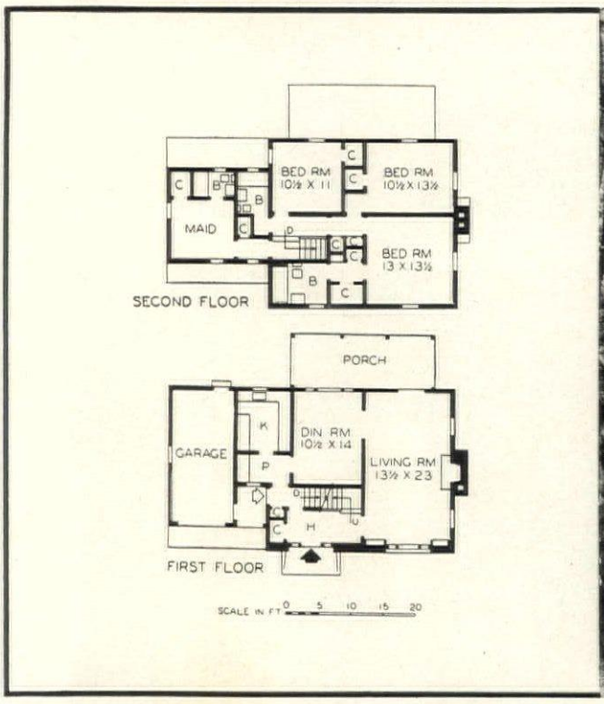
16. Mr. J. E. Bullock, owner; Birmingham, Mich.; John L. Pottle, arch.
This plan should prove interesting to people who need no more than two bedrooms and who require adequate space for entertaining. The porch, living room and dining room are all usable, separately or in combination, for this purpose and the kitchen is accessible from any of them. Cost, $9,000.

CONSTRUCTION DATA

Walls: Wood siding
Insulation: Walls and roof
Roof: Slate
Windows: Wood, double-hung
Heating: Oil

COLOR SCHEME

Walls: White and natural stone
Roof: Gray
Trim: White
Blinds: Green



JELTSCLE

17. Mr. R. C. Frank, owner; Englewood, N. J.; Hardy and Goubert, archs.
The problem here was to design a house with a living room toward the south and a porch in the rear overlooking the garden; all entrances were required to be at the front of the house to insure privacy for outdoor living at the rear. The house cost just under $10,000, not including the architect's fee.

CONSTRUCTION DATA

Walls: Wood shingles
Insulation. Walls and ceilings
Roof: Slate
Windows: Wood, double-hung
Heating: Gas, steam

COLOR SCHEME

Walls: Natural stone and cream
Roof: Dark slate
Trim: Cream
Blinds: Gray

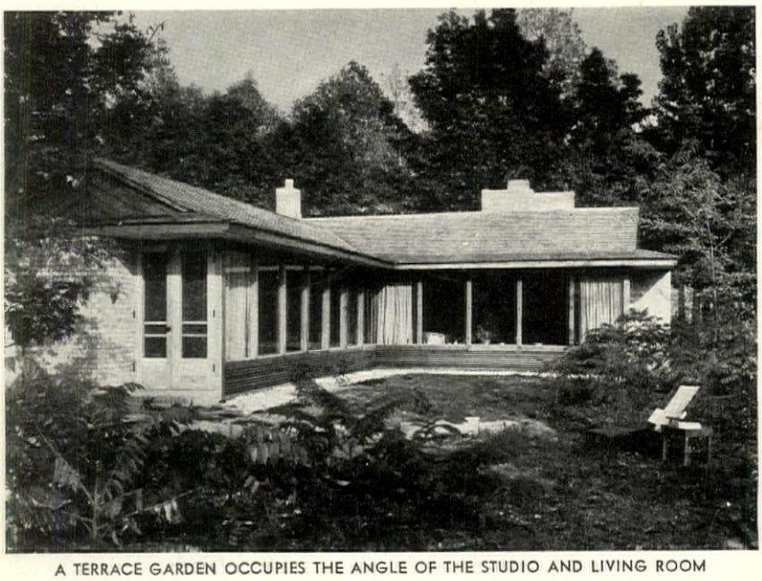
18. Open planning effects major space economies

Mr. Herbert T. Lewis, owner;

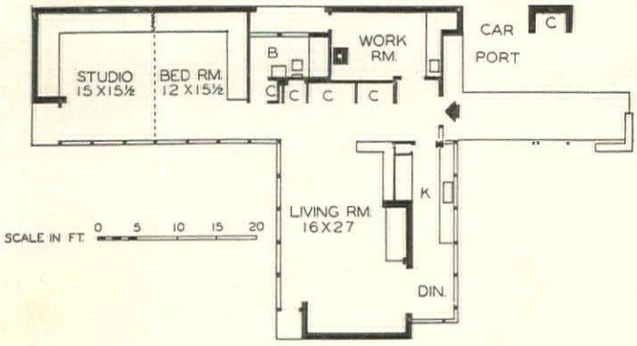
Park Ridge, Illinois;

W. B. Fyfe, designer; Paul Schweikher, arch.

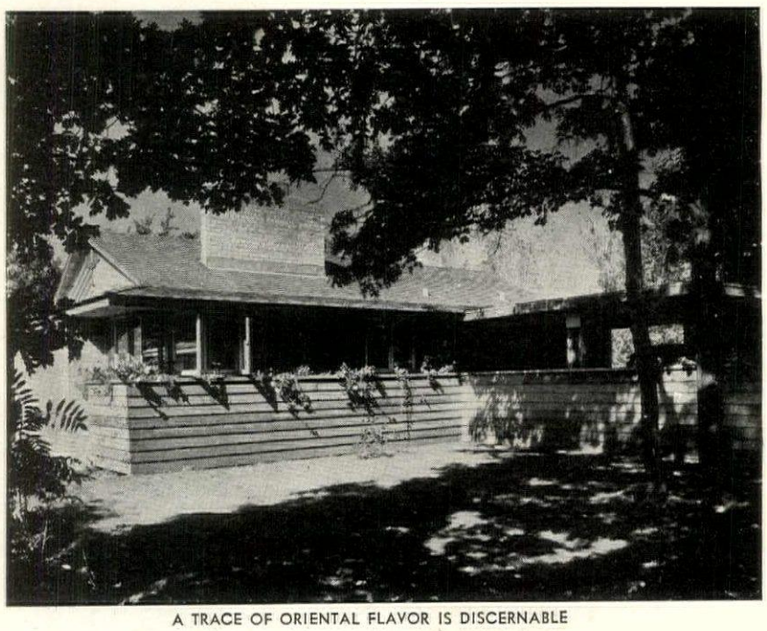
THIS unusual modern design is one of the most complete examples of open planning we have seen. The owner is an artist and his working requirements have been met by making the bedroom area with its built-in furnishings easily available as an addition to the studio space. Living, dining and cooking facilities are centered in an entirely separate wing of the house, with heating, plumbing, storage and other essential departments grouped between the two. The continuous glass wall, which follows the angle of the living room and the studio bedroom, has ventilating wood louvers below the glass. Folding doors at the angle of the house divide the two main sections. Cost $6,493 in 1940.



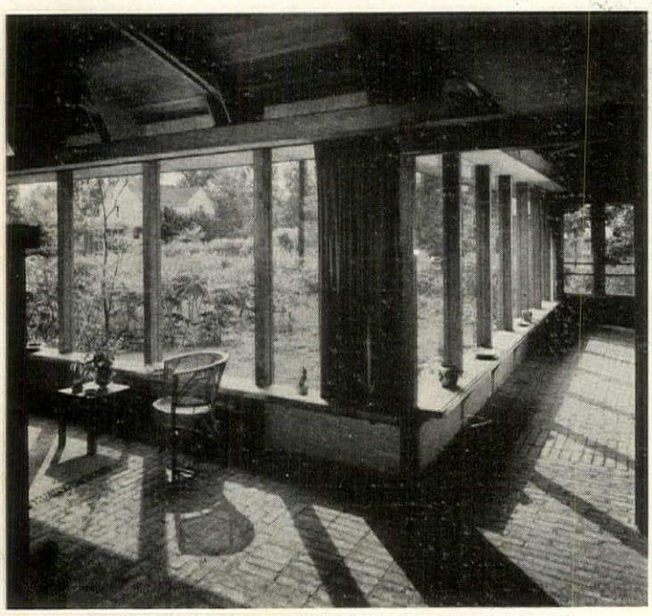
A TERRACE GARDEN OCCUPIES THE ANGLE OF THE STUDIO AND LIVING ROOM



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick and wood	WALLS: Buff and Brown
INSULATION: Walls and ceiling	ROOF: Natural
ROOF: Wood shingles	TRIM: Natural wood
WINDOWS: Wood, fixed and casement	BLINDS: None
HEATING: Gas fired	



A TRACE OF ORIENTAL FLAVOR IS DISCERNABLE



WOOD LOUVERS BENEATH THE GLASS AFFORD VENTILATION

THE BRICK CHIMNEY AND END WALL ARE KEYNOTES IN THE LIVING ROOM DESIGN

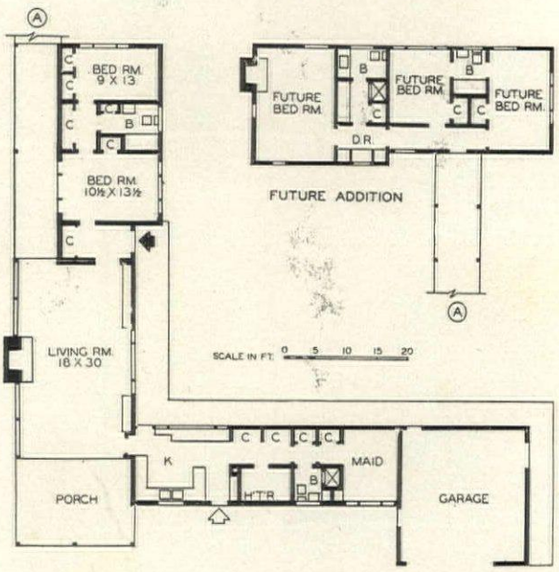
19. A California home planned with characteristic spaciousness

Mr. George Latimer, owner;

Danville, California;

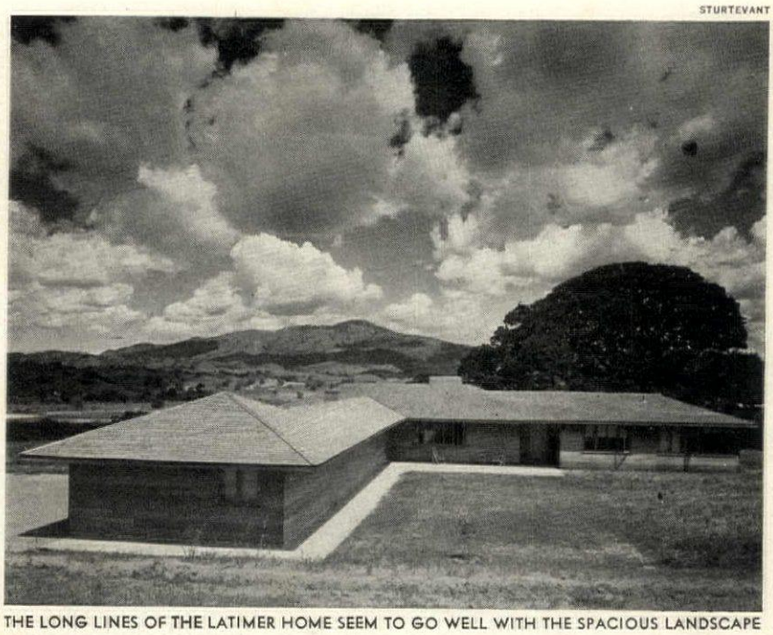
Clarence W. W. Mayhew, architect

THE present structure is so planned that three additional bedrooms and two baths can be added as shown below. A separate dining room may also be created by the simple expedient of enclosing the present porch. The total cost of the present house, which was completed in 1940, was $8,900. The landscape architect was H. L. Vaughan.



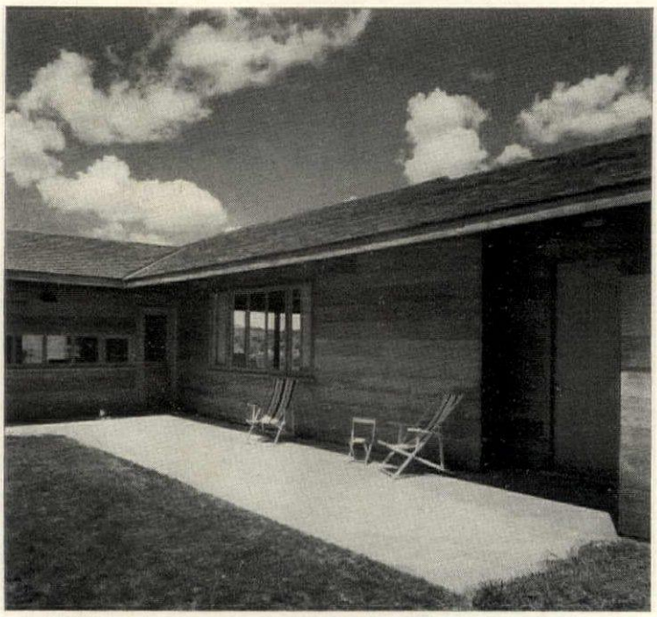
CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood siding	WALLS: Natural
INSULATION: Walls and ceiling	ROOF: Natural
ROOF: Cedar shingles	TRIM: Natural
WINDOWS: Wood casement and sliding sash	BLINDS: None
HEATING: Oil burner	

STURTEVANT

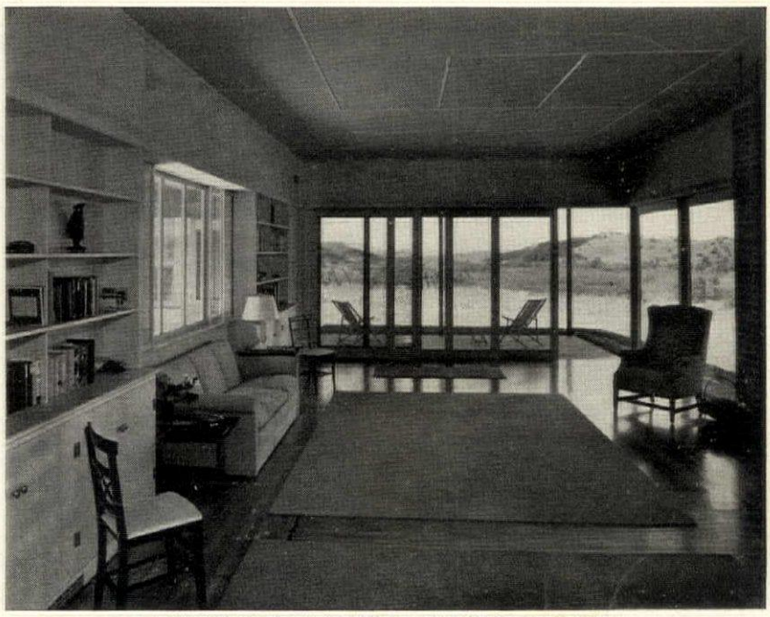


THE LONG LINES OF THE LATIMER HOME SEEM TO GO WELL WITH THE SPACIOUS LANDSCAPE

THIS PORCH CAN BE CONVERTED INTO A FUTURE DINING ROOM



OVERHANG OF THE ROOF SHADES THE WINDOWS FROM SUMMER SUN



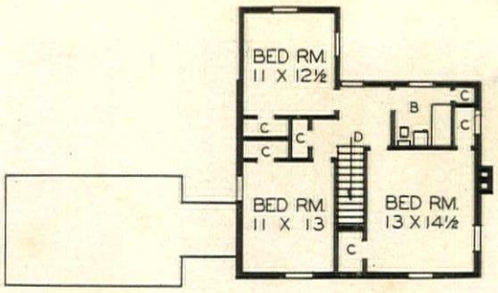
TWO-THIRDS OF THE LIVING ROOM WALLS ARE GLASS

20. French Provincial enlivens a compactly planned home

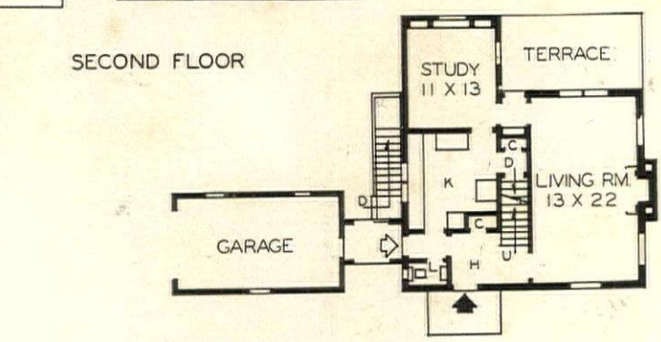
Charles S. Gwynne, owner;
Ames, Iowa;
Kimball & Bowers, architects

Two very interesting and important considerations in small home design are well illustrated in this house. The square mass of the house itself, which might have had a rather box-like character, has been charmingly accentuated by the high windows and little entrance porch characteristic of the French Provincial style. The garage, which has been maintained as a separate unit in the design, is connected with the house by an arched passageway which helps to create a low horizontal line to balance the effect of verticality in the house itself. Completed in 1938; cost $8,800 exclusive of the architect's fee.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Brick	Walls: White
Insulation: Walls and 2nd fl. ceilings	Roof: Blue-black
Roof: Asphalt shingles	Trim: White
Windows: Wood, double-hung	Blinds: Oyster white
Heating: Oil, warm air	



SECOND FLOOR



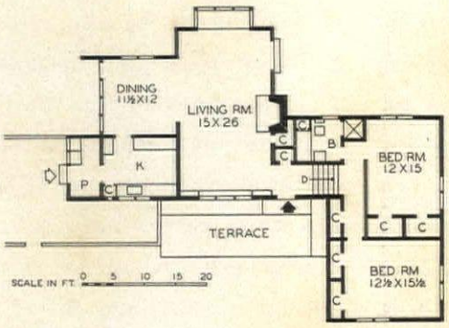
SCALE IN FT. 0 5 10 15 20

FIRST FLOOR

21. A California design combines precedent with invention

Mr. Samuel P. Eastman, Jr., owner;
Woodside, California;
Gardner Dailey, architect

THIS house was planned for two adults and one child. Extension of the present bedroom wing when desired will be simple. The design springs from the early California ranch houses. Landscape architect, Marie Harbeck. The house has an area of 1800 square feet; cost under $10,000.



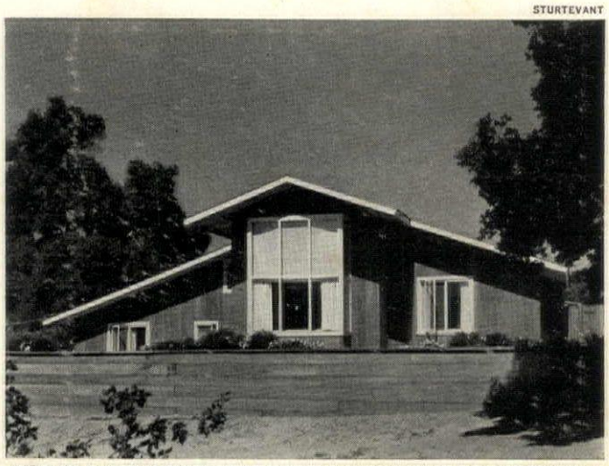
CONSTRUCTION DATA

WALLS: Wood siding
INSULATION: Walls and roof
ROOF: Wood shingles
WINDOWS: Wood casement
HEATING: Oil, hot water

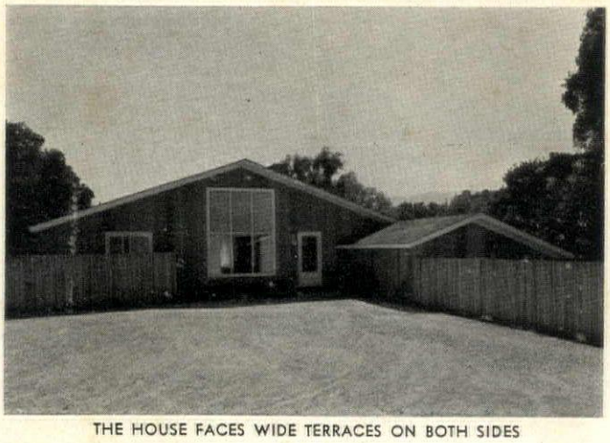
COLOR SCHEME

WALLS: Natural
ROOF: Brown
TRIM: Cream
BLINDS: None

STURTEVANT



NEW IN RANCH HOUSE DESIGN IS THE HIGH LIVING ROOM WINDOW

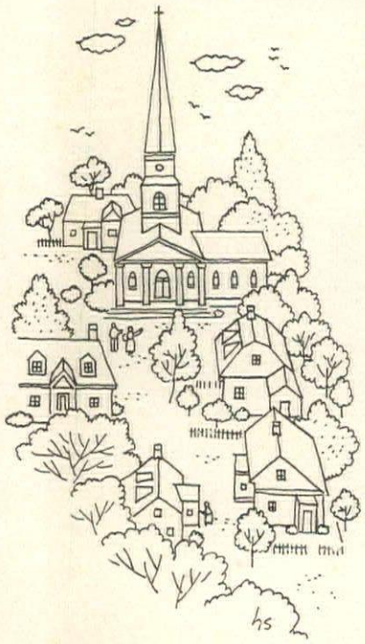


THE HOUSE FACES WIDE TERRACES ON BOTH SIDES

SIMPLE LINES AND THE UNAFFECTED USE OF FEW AND SIMPLE MATERIALS HEIGHTEN THE EFFECTIVENESS OF MR. DAILEY'S DESIGN

New England

On these thirtee



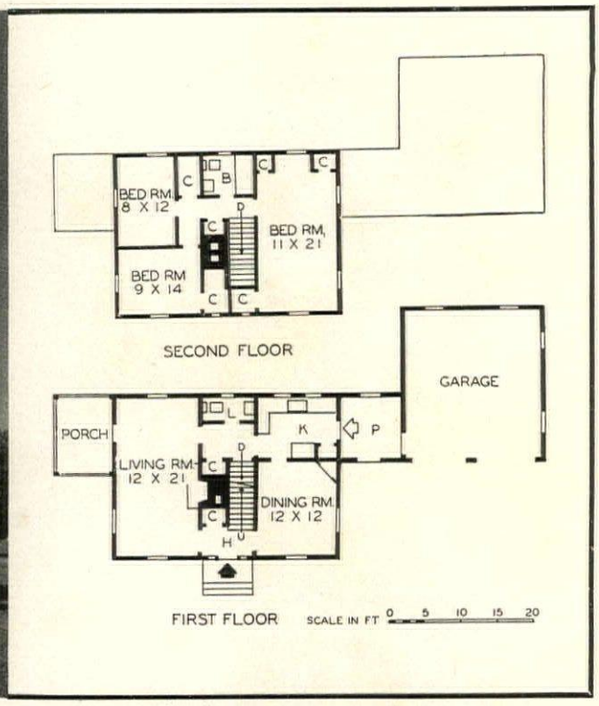
The popularity of New England Colonial design is scarcely surprising in view of its extraordinary ability to adapt itself to most of the requirements of the home-builder of today.

In size the homes of early New England were approximately the perfect size for today's needs. Quite by accident, for example, the early Cape Cod builder, with no cramped property lines to restrict his efforts, nevertheless designed a compact home which seems to fit on a small suburban lot as though made for it.

The interior arrangements of most of our present-day Colonials have been modified to accommodate technical advance, but the amount of required floor space seems not to have changed much.

Again in the matter of variety of designs, New England offers a wealth of precedent ranging from the snug cottages of the Cape, through the various types found around the village greens and leading finally to the rambling farmhouses of Maine and Vermont.

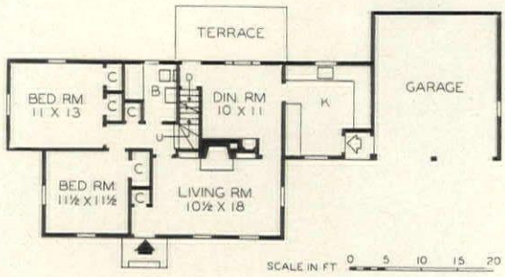
Something of the charm and atmosphere of all these varied types has been captured in the group of small homes which we present here. All have been recently built and all are located in the attractive new communities and developments which have grown up near the Coast south of Boston. We believe that these little Colonials from the home of the original Colonials will be of special interest to our readers.

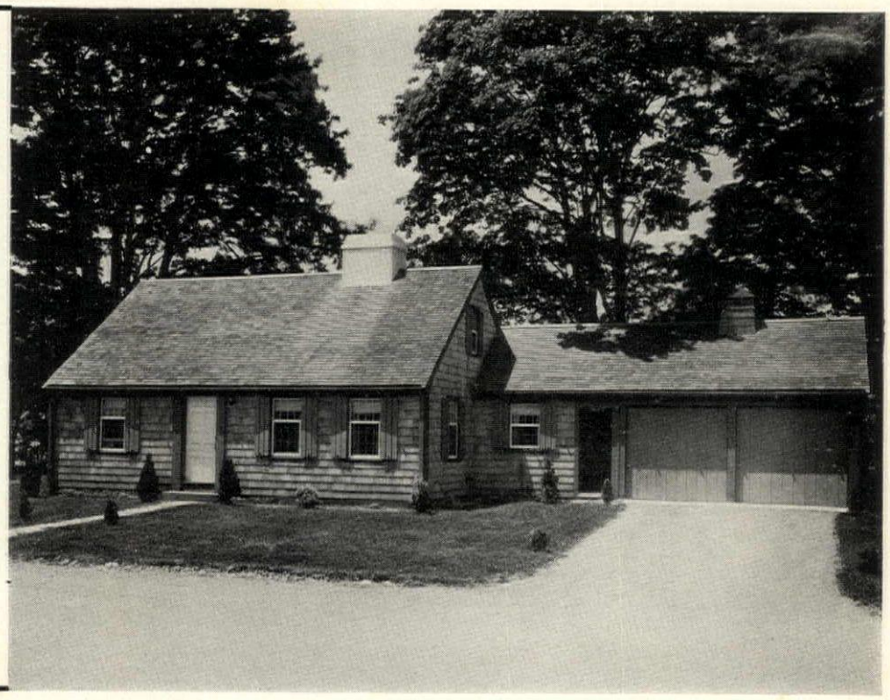


22. Miss Meredith Reed, owner; Weymouth, Mass.
The fundamental characteristic of most New England homes of the Colonial type is maximum usable area with a minimum of construction. This principle leads naturally to a building which is basically a simple cube, excluding such modern essentials as the garage. Cost $7,000. Architect George Hitchings.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood shingles	Walls: Cream
Insulation: Walls and roof	Roof: Gray
Roof: Wood shingles	Trim: Cream
Windows: Wood, double-hung	Blinds: Blue
Heating: Oil burner	

ges, twenty small homes from suburban colonies near Boston



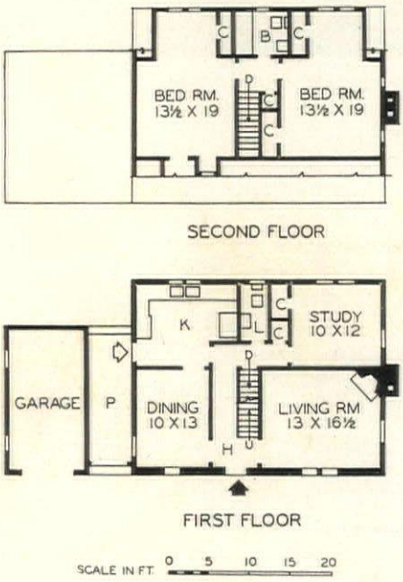


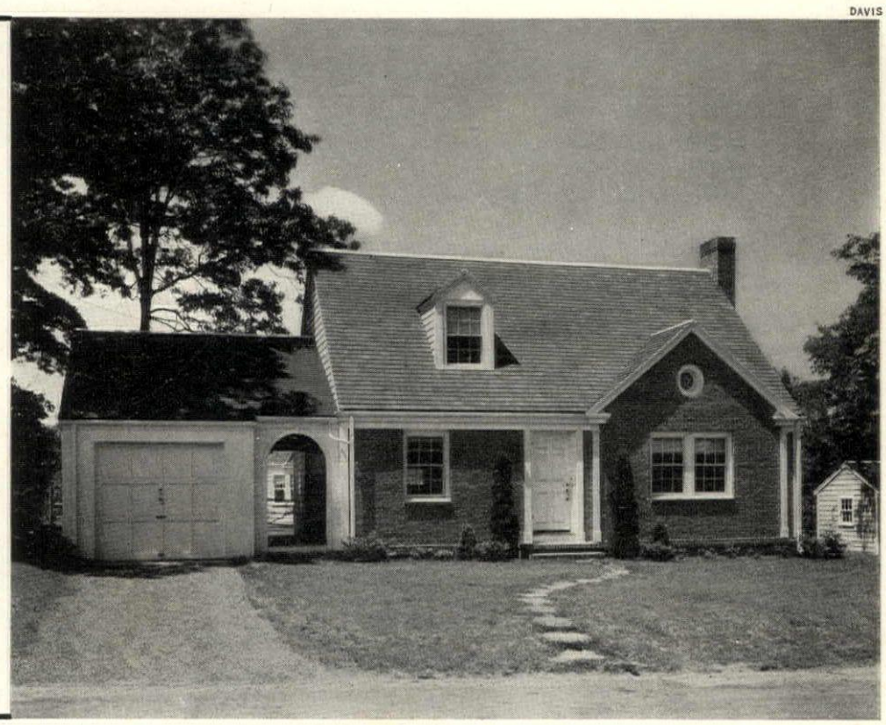
23. **Mr. Raymond W. Ferris, Jr., owner; Hingham, Mass.**

The New England idiom in the plan shown here has been considerably modified from the traditional scheme, but the exterior retains the direct simplicity of the traditional Colonial. Frank J. Barrett, architect. Completed in April 1940, this house cost approximately $6,200 to build.

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood shingles	WALLS: Natural
INSULATION: Roof	ROOF: Natural
ROOF: Wood shingles	TRIM: Deep red
WINDOWS: Wood, double-hung	BLINDS: Deep red
HEATING: Oil, hot water	

DAVIS



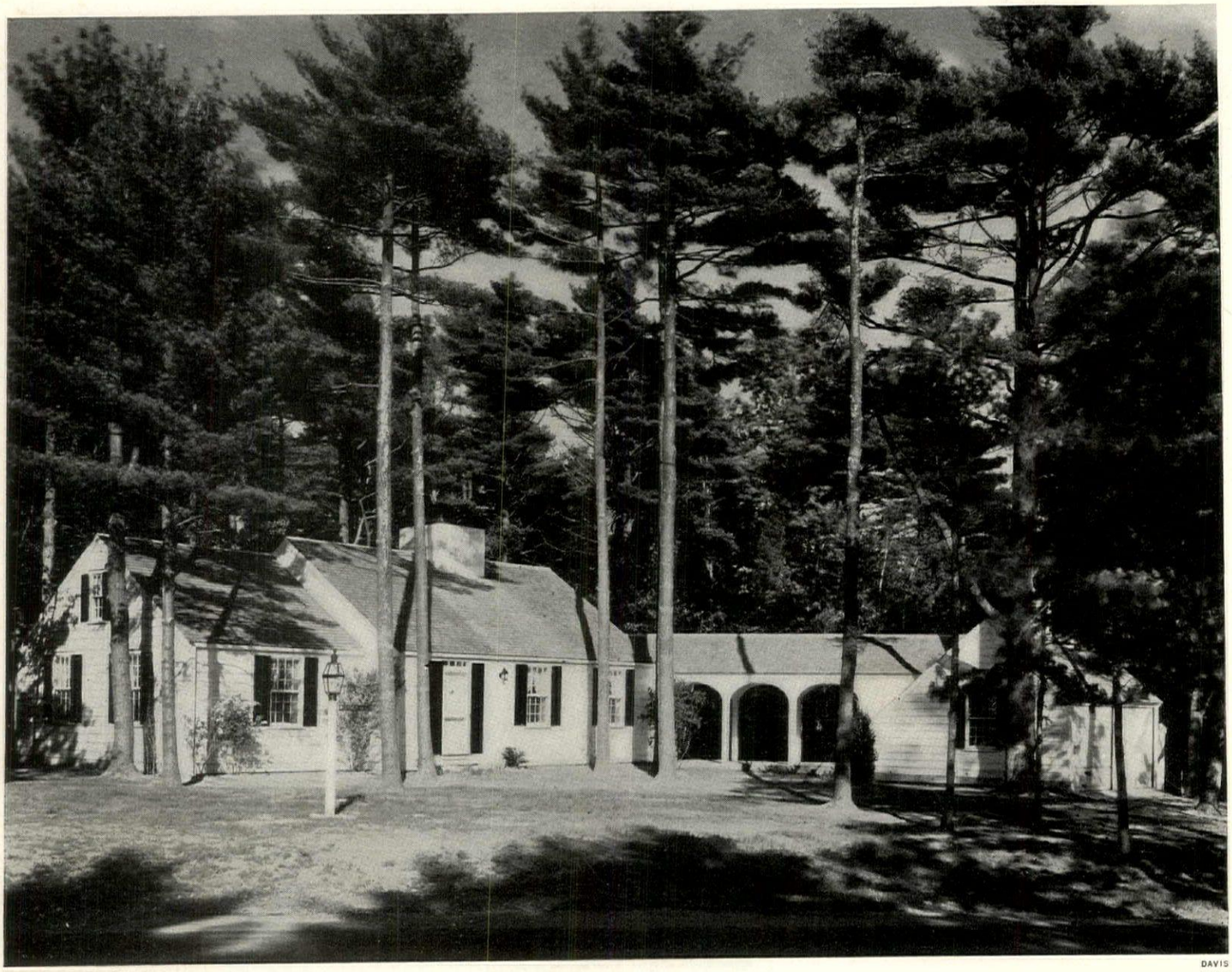


24. **Residence in Bradley Park, Hingham, Mass.**

From the point of view of design, the house shown here could be surfaced with clapboard, shingles or native stone; but the contrast between the texture and color of the brick wall and the white painted woodwork is noteworthy. A. D. Cole, architect. Cost approximately $7,800 to build.

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick and clapboard	WALLS: Brick and white
INSULATION: Walls and roof	ROOF: Brown
ROOF: Wood shingles	TRIM: White
WINDOWS: Wood, double-hung	BLINDS: None
HEATING: Oil, hot water	

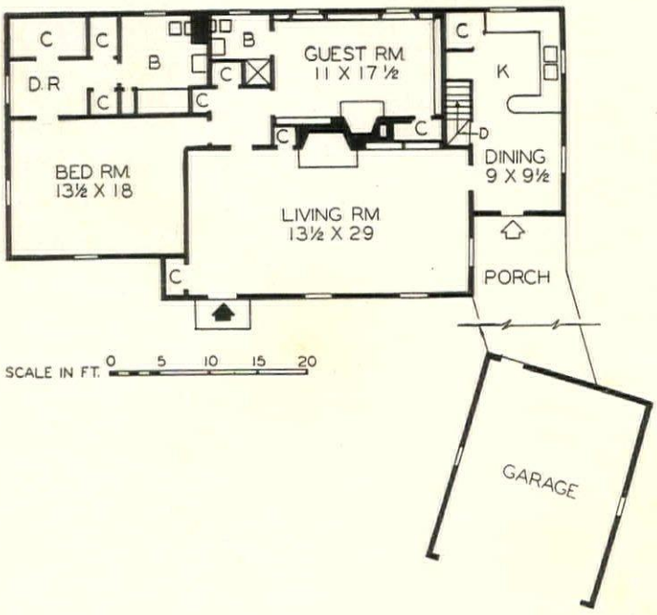
25. Here, in essence, is the traditional charm of New England



DAVIS

Lt. Col. Earle W. Lancaster, owner; Hingham, Mass.

ARCHITECT George R. Paul has disposed the plan of this attractive New England home in such a manner that the tall pines and the house are shown in dramatically effective contrast. The pines furnish the vertical accents which are cut by the long horizontal line of the house with its extended porch and garage. Light and shade, the white house and the dark foliage, play important rôles in the composition. The client requested that as much as possible of the available space be devoted to the living room and bedrooms and only a small portion to the kitchen and dining room. Completed in 1940, the house cost approximately $3,000.



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood shingle	WALLS: White
INSULATION: Walls and roof	ROOF: Natural
ROOF: Wood shingle	TRIM: White
WINDOWS: Wood, double-hung	BLINDS: Black
HEATING: Oil, forced hot water	

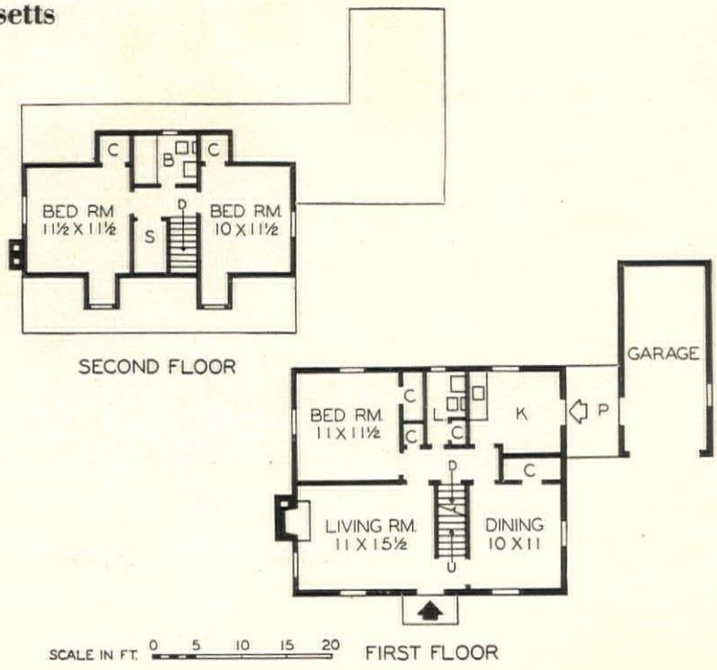
26. Comfort without waste in a plan of proven efficiency

DAVIS

House in Bradley Woods, Hingham, Massachusetts

In these times, perhaps even more than in the years just past, economy is in the forefront of most home-builders' minds. Economy demands not only savings in materials but rigid savings in space. All non-essential floor space must be omitted where real economy is the requirement.

The house shown above is an excellent example of economy with comfort and convenience. The plan is based on a well-tried formula which affords perfect ventilation and light in all rooms and a centralization of bath and kitchen plumbing. John A. Valtz, architect; cost approximately $5,800, at $8.30 per square foot, in 1941.



CONSTRUCTION DATA

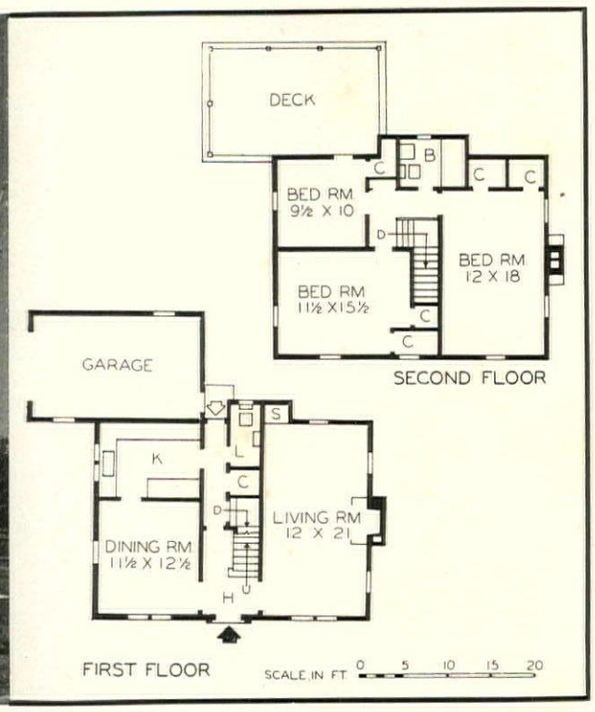
Walls: Clapboard
Insulation: Walls and roof
Roof: Wood shingles
Windows: Wood, double-hung
Heating: Oil, hot water

COLOR SCHEME

Walls: White
Roof: Maroon
Trim: White
Blinds: Dark brown

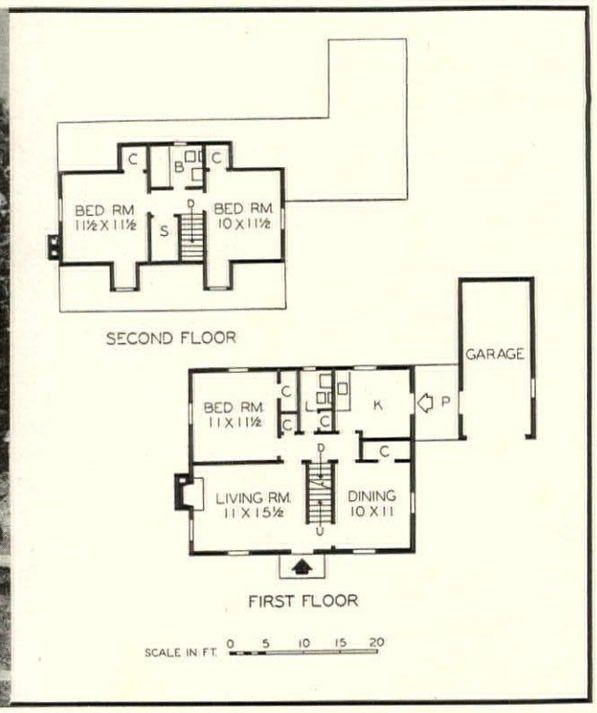
Four homes perfectly adapted for the

DAVIS



27. Residence in Bradley Park; Hingham, Mass.
The two houses on this page and the one at the top of the opposite page are all located in a development which, beginning as part of the National Defense Housing program, now numbers close to one hundred houses, all FHA-approved. Architect, Alfred D. Cole; this house cost $7,800 to build.

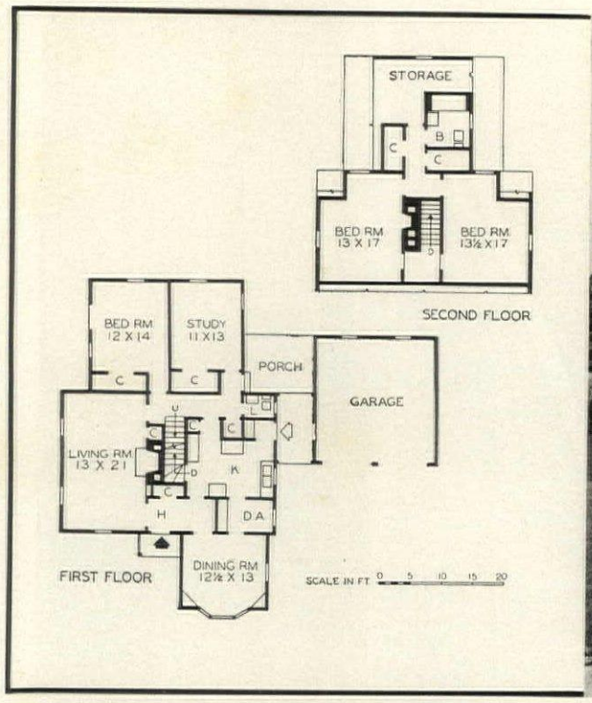
CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood shingles	Walls: Silver gray
Insulation: Walls and 2nd fl. ceilings	Roof: Black
Roof: Asphalt shingles	Trim: White
Windows: Wood, double-hung	Blinds: Black
Heating: Oil, steam	

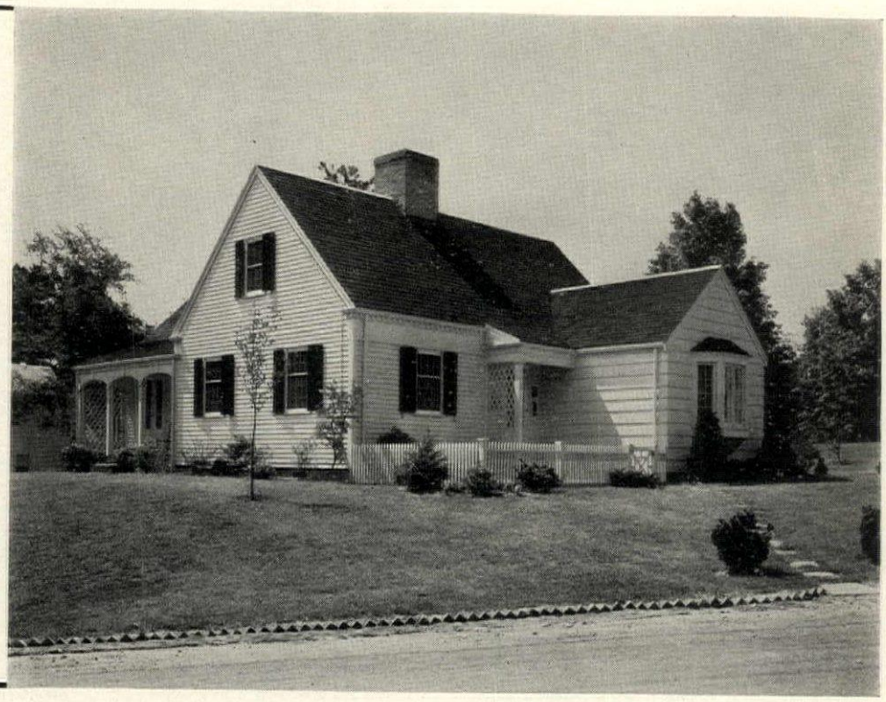


28. Residence in Bradley Woods; Hingham, Mass.
The typical family of two adults and two children would find this plan, like others on these two pages, just about right for their needs. No space is wasted in this little home and all rooms are placed in convenient relationship to each other. John A. Valtz, architect; cost approximately $6,000.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Clapboards	Walls: White
Insulation: Second-floor ceilings	Roof: Dark green
Roof: Wood shingles	Trim: Oyster white
Windows: Wood, double-hung	Blinds: Light green
Heating: Oil, hot water	

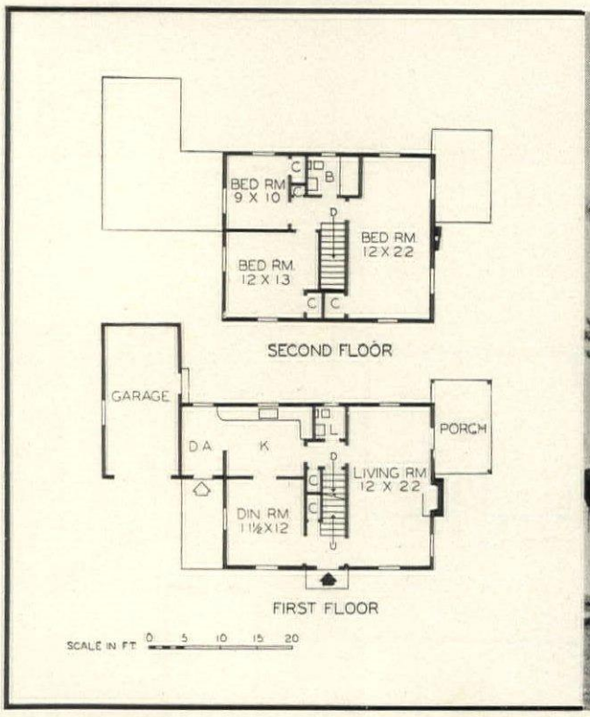
average family of four people





29. Mr. Robert Freestone, owner; Hingham, Mass.
A rather unusual plan characterizes this home designed by architect Alfred D. Cole. The dining room with its bay window forms an extension of the service portion of the house, while in the rear the study and bedroom occupy what amounts to a unit of their own. Cost $12,000 (see page 40).

CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood shingles	Walls: White
Insulation: Walls and 2nd fl. ceiling	Roof: Green
Roof: Wood shingles	Trim: White
Windows: Wood, double-hung	Blinds: Green
Heating: Oil, hot water	



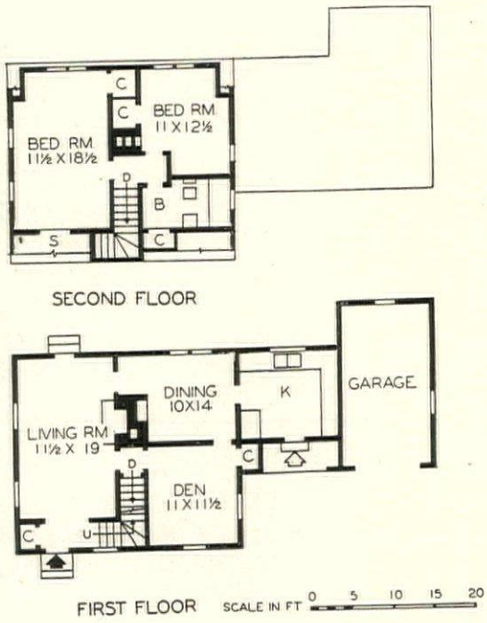
30. Mr. Frank Cassoli, owner; Weymouth, Mass.
An unusual feature of this design is the combination of functions which are served by the arrangement of the dining alcove and kitchen. Only half a partition separates these two, bringing more light and air to the kitchen. The dining alcove also functions as a rear entry. Cost under $10,000.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood shingles	Walls: White
Insulation: Walls and 2nd fl. ceiling	Roof: Black
Roof: Asphalt shingles	Trim: White
Windows: Wood, double-hung	Blinds: Yellow
Heating: Oil burner	

31. A local precedent furnished the inspiration for this home

Mr. James A. Calnan, owner; Hingham, Mass.

THE basic design of the home shown here is conscientiously developed from the architecture prevalent among the older homes of this locality. Consequently, this house fits well in its neighborhood and is a welcome addition. The plan, however, is not bound to any preconceived pattern and is freely adapted to afford the utmost in convenience, and modern comfort. The kitchen, forming a link between the main house and the garage, is especially noteworthy. Not only does it add to the apparent size of the house but gains in the space available for its own appointments. Designed by Arthur R. Kimball. Cost, $7,000.

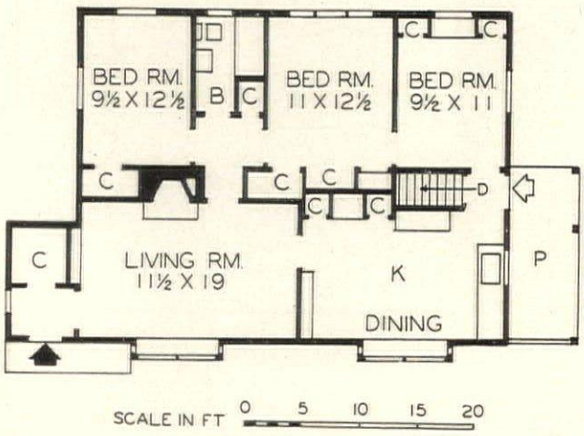


CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood shingles	WALLS: White
INSULATION: Walls and roof	ROOF: Natural
ROOF: Wood shingles	TRIM: Gray
WINDOWS: Wood, double-hung	BLINDS: Gray
HEATING: Oil burner	

32. A modern adaptation of the earliest New England design

DAVIS

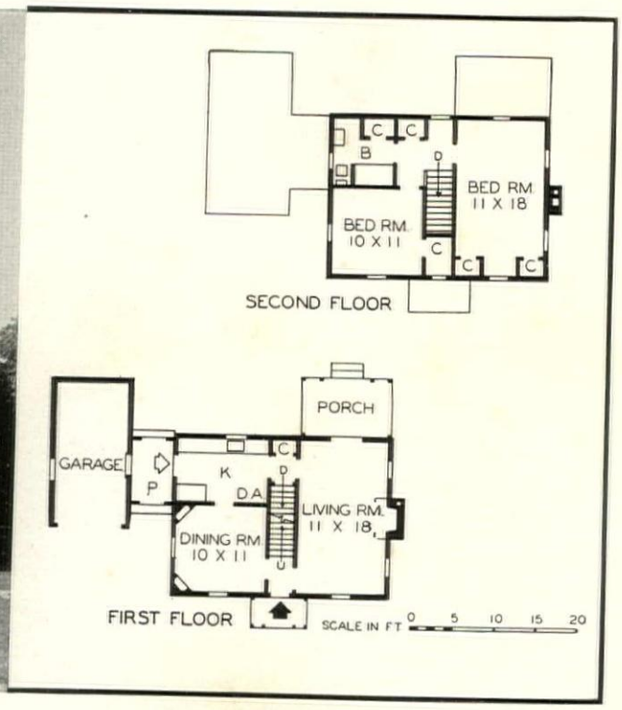
Mr. Earl C. Fowler, owner; South Weymouth, Mass.



In New England's early Colonial era the houses had windows with small panes and the kitchen and dining room were commonly one and the same. This attractive bungalow adapts these two ideas freely and achieves much of the flavor of the local idiom while adapting the basic design to contemporary needs. The builder and designer, Mr. Samuel S. Brown, has made a feature of the two multi-paned windows shown in our photograph above. He has also set a noteworthy precedent in combining kitchen and dining facilities in a single large room. The house was completed in December 1940 at a cost of $6,116 for 1,112 square feet.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood clapboard	Walls: Dark brown
Insulation: Walls and roof	Roof: Green
Roof: Asphalt shingles	Trim: Cream
Windows: Wood	Blinds: Green
Heating: Oil burner	

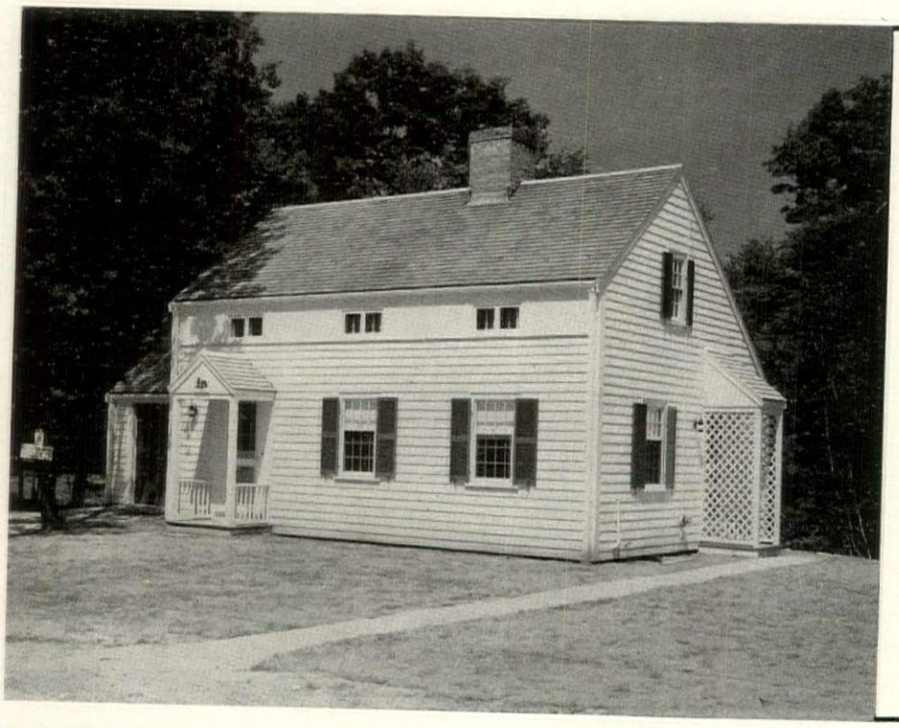
Four different plans with almost

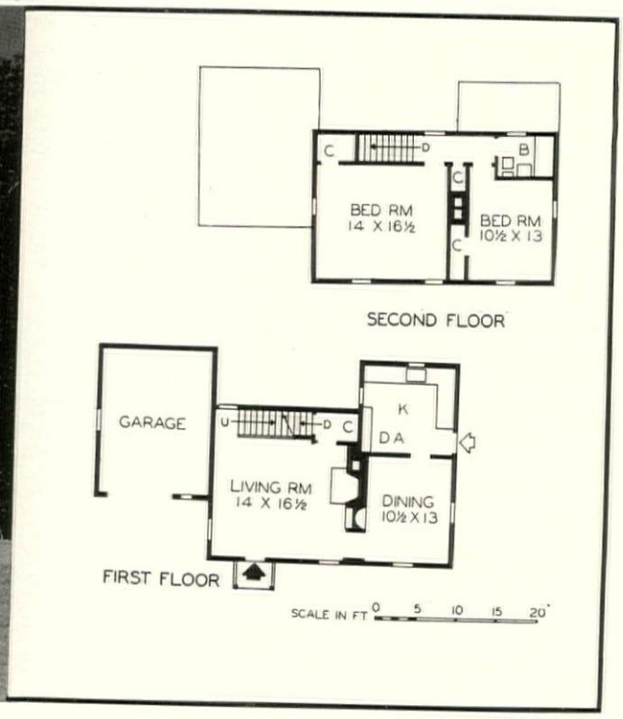


33. **Mrs. Catherine Kelly, owner; Hingham, Mass.**

This modified Colonial design in Bradley Park has the unusual benefit of a plot which includes a background of two-hundred-year-old ash trees; thus the feeling of height, which is somewhat accentuated in the design of the house, is not incompatible with the surroundings. The cost was about $6,500.

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood siding INSULATION: Walls and 2nd fl. ceiling ROOF: Asphalt shingles WINDOWS: Wood, double-hung HEATING: Oil, hot water	WALLS: White ROOF: Black TRIM: White BLINDS: Green



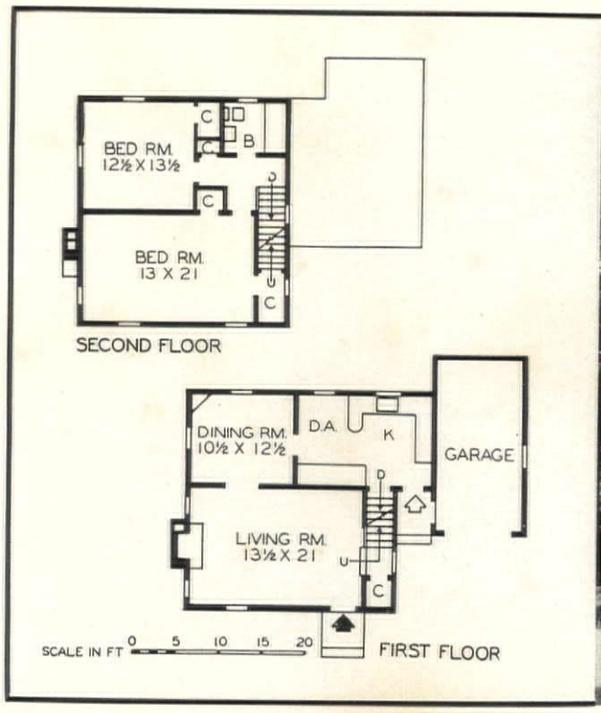


34. **Mr. James H. Kimball, owner; Hingham, Mass.**

Built on a site which slopes steeply in the rear this house, designed by Leon F. Whittier, has a most unusual feature. The garage, accessible from the street level, has a basement garage underneath it which is reached from the rear. Front of lot has been filled. Completed in 1941; cost about $7,000.

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood shingles INSULATION: Walls and second fl. ceiling ROOF: Wood shingles WINDOWS: Wood, double-hung HEATING: Oil burner	WALLS: White ROOF: Natural TRIM: White BLINDS: Green

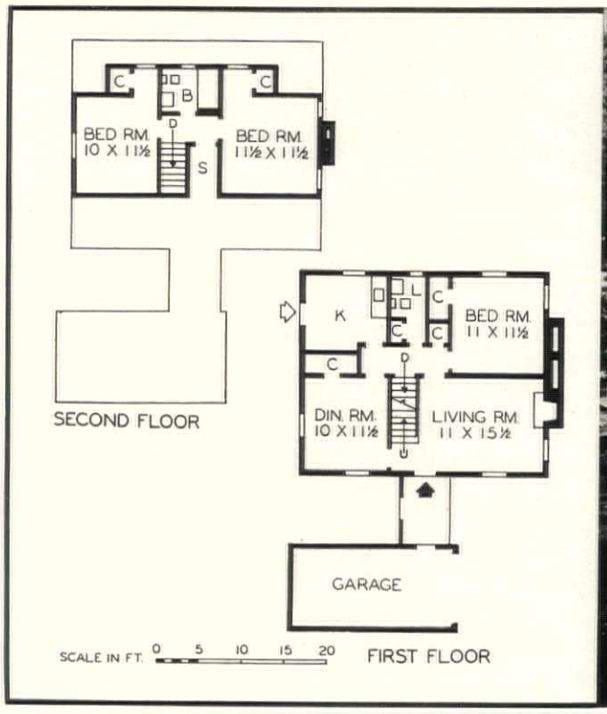
dentical accommodations



35. Mr. Sam K. Dennis, owner; West Roxbury, Mass.

The design of this home is based on the popular New England Garrison type which was prevalent in the 17th Century and is recognized by the overhang of the second floor level. This increased width serves to provide useful additional space in the bedrooms. Cost about $4,500 in February, 1940.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood clapboard	Walls: Brownandwhite
Insulation: Second floor ceiling	Roof: Dark gray
Roof: Asphalt shingles	Trim: Oyster white
Windows: Wood, double-hung	Blinds: Oyster white
Heating: Oil, steam	



36. Residence in Hingham, Massachusetts

Here is an excellent example of New England architecture modified to meet present-day requirements. An unusual feature of the plan is the connecting link between the garage and the main house which is designed to serve as a sort of open vestibule for the main entrance. Cost $6,000 in 1941.

CONSTRUCTION DATA	COLOR SCHEME
Walls: Clapboard	Walls: Oyster white
Insulation: Walls and 2nd fl. ceilings	Roof: Dark brown
Roof: Wood shingles	Trim: White
Windows: Wood, double-hung	Blinds: Maroon
Heating: Oil, hot water	

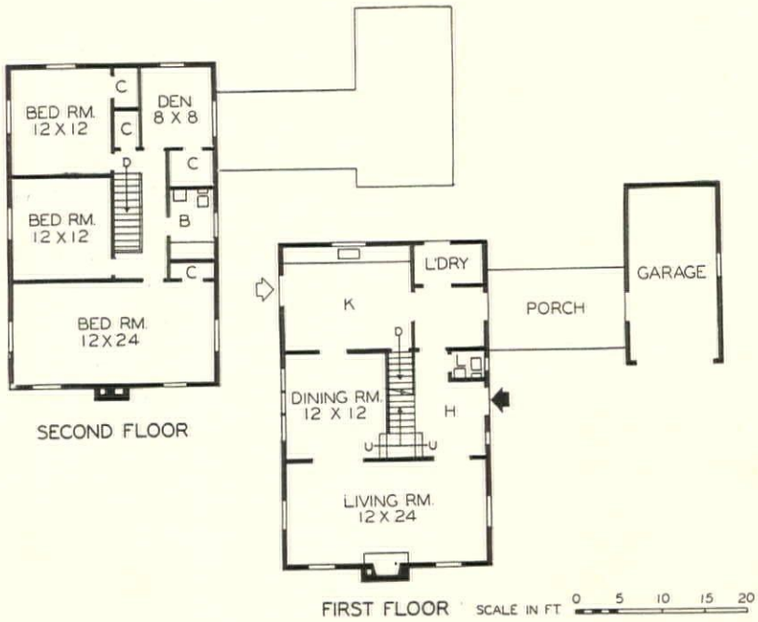
37. Large, attractive rooms in an economical plan

DAVIS

Mr. C. I. Bates, owner; South Braintree, Mass.

In the lovely natural setting of white birches this residence, a free adaptation of Colonial tradition, is typical of some of the better small homes being built in the area around Boston.

Designed by the well-known architect, Royal Barry Wills, the house has an area of distinction unusual in residential work in which economy is an important factor. Note that the mass of the house is severely rectangular—which affords considerable saving—but that the porch and garage are in pleasant contrast with the house and add interest to the design. Completed in 1939, the building cost was $8,100.



CONSTRUCTION DATA	COLOR SCHEME
Walls: Clapboard	Walls: White
Insulation: Walls and second-floor ceilings	Roof: Black
Roof: Composition shingle	Trim: White
Windows: Wood, double-hung	Blinds: Black
Heating: Coal stoker	

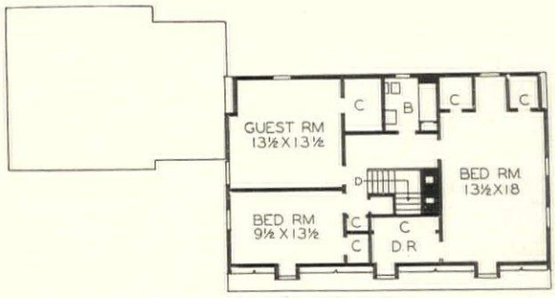
38. An authentic Cape Cod designed by the owners

DAVIS

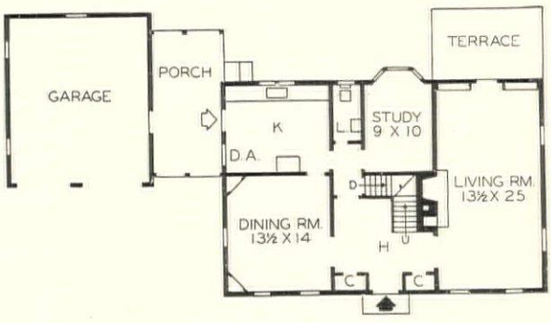
Mr. and Mrs. F. E. Brown, owners; So. Braintree, Mass.

BEFORE building this gambrel-roof Colonial, Mr. and Mrs. Brown spent several years studying the various Cape Cod types, and the design shows a nice appreciation of the simple lines and balanced proportions of this style.

By virtue of the low eaves, the house seems to rest firmly on its site. The gambrel roof also gives added head room in the upper story. The owners have enhanced the picturesque effect of their design by landscaping the grounds with weathered native stone walls, split rail fences and plant material of old-fashioned shrubs, herbs, etc. Cost approximately $11,000 (see note on page 40).



SECOND FLOOR



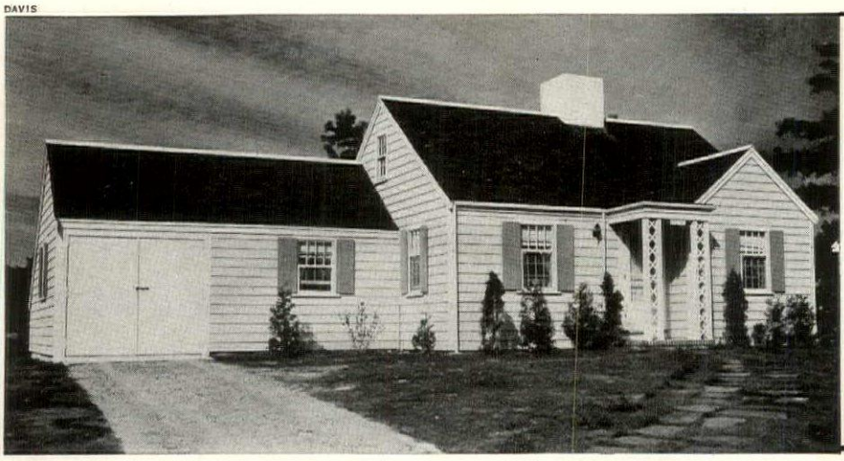
SCALE IN FT. 0 5 10 15 20

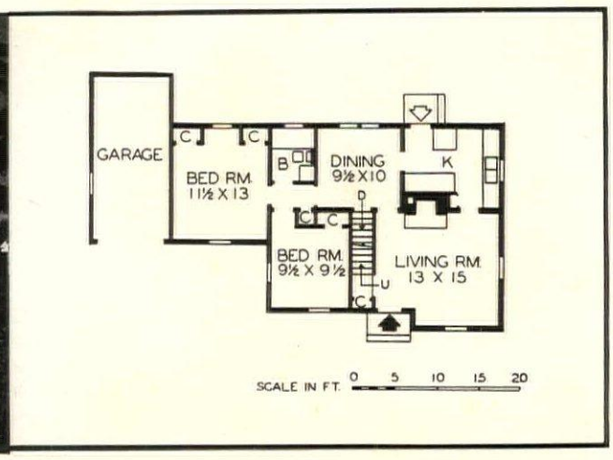
FIRST FLOOR

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Clapboard	WALLS: White
INSULATION: Walls and roof	ROOF: Natural
ROOF: Wood shingles	TRIM: White
WINDOWS: Wood, double-hung	BLINDS: Black
HEATING: Oil, hot water	

Three small homes adaptable to shallow lots

DAVIS





39. Mr. S. P. Alderman, owner; Weymouth, Mass.

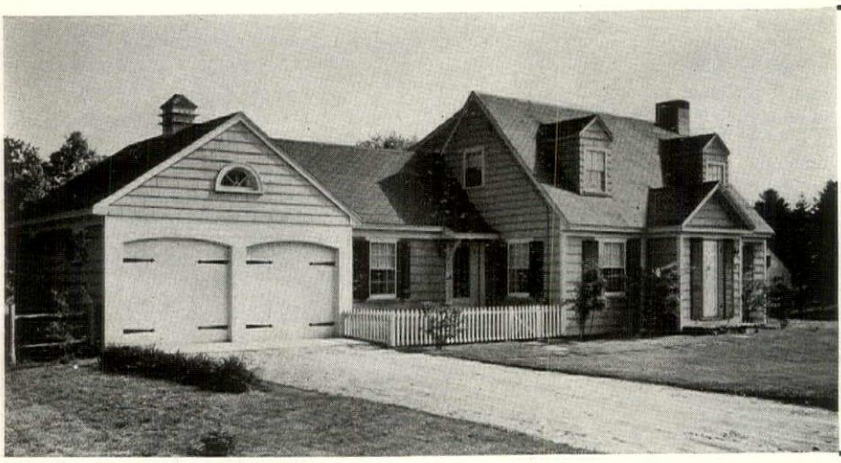
In planning this house, architect G. J. Van Boemel has achieved the effect of an entrance hall without actually separating this space from the living room itself. Completed in 1941, the house cost $4,500 for 1,006 sq. ft.

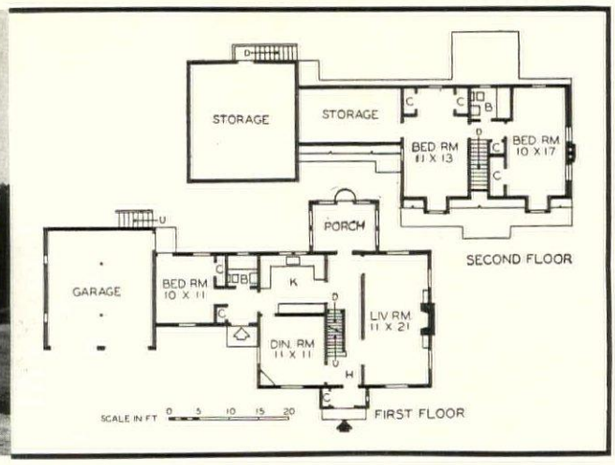
CONSTRUCTION DATA

Walls: Wood shingles
Insulation: Walls and roof
Roof: Wood shingles
Windows: Wood, double-hung
Heating: Oil, steam

COLOR SCHEME

Walls: Warm gray
Roof: Gray black
Trim: Cream
Blinds: Burnt orange





40. Mr. Herbert W. Lewis, owner; Weymouth, Mass.

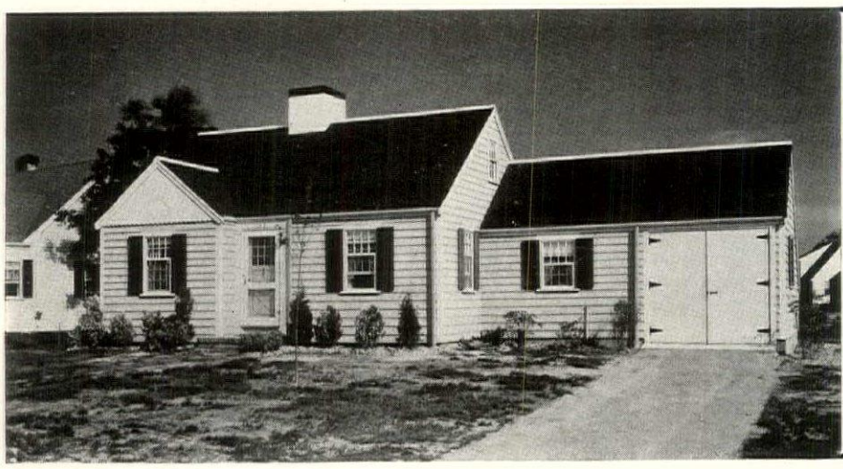
A connecting link between this house and its garage is planned in such a way as to afford either a secluded guest room and bath or a maid's room and bath with its own entrance. Architect, George Hitchings; cost under $10,000.

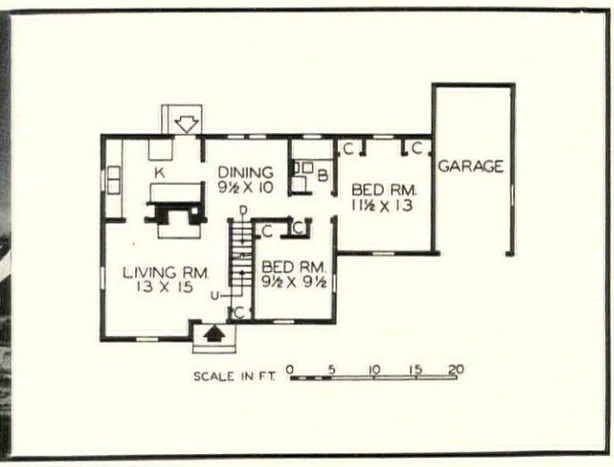
CONSTRUCTION DATA

Walls: Wood shingles
Insulation: Walls and roof
Roof: Asbestos shingles
Windows: Wood, double-hung
Heating: Oil burner

COLOR SCHEME

Walls: Gray
Roof: Black
Trim: Cream
Blinds: Blue





41. Mr. Robert Kirkland, owner; Weymouth, Mass.

This design represents extraordinary value in a small home. Although the rooms are of modest size, the appointments are adequate. The house contains 1,006 square feet and cost $4,500 to build. G. J. Van Boemel, architect.

CONSTRUCTION DATA

Walls: Wood shingles
Insulation: Walls and roof
Roof: Wood shingles
Windows: Wood, double-hung
Heating: Oil, steam

COLOR SCHEME

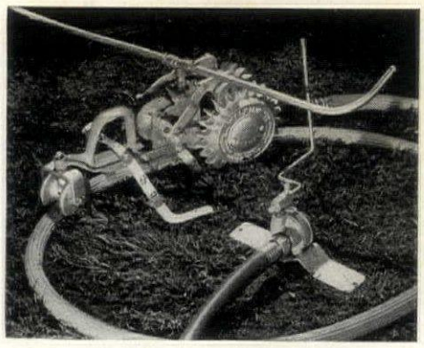
Walls: Weathered gray
Roof: Black
Trim: White
Blinds: Blue-green

FOR SPRAYING AND WATERING

Gadgets that will make your Summer worries about insects and watering mere trifles

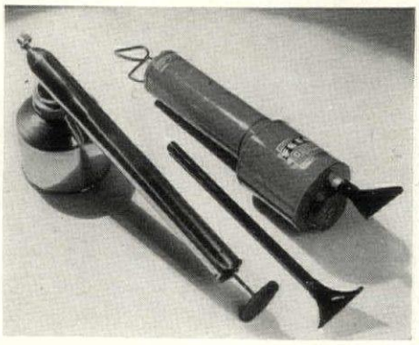
Insect arsenal

More reserve for your insect arsenal—sprays that each have their own use. Triogen kit (3 bottles) protects roses against mildew, insects, blackspot; kit, $4. Lucky Strike Garden Spray, a good contact spray, ½ pt. $1.25. Black Leaf 40, for aphis, 5 oz. $1.00. All Max Schling



A sprinkler that walks

A real lazy man's sprinkler—one that you can set and then relax and let it do all the work. Whether it is full of little elves or what, it can walk. Yes sir, walks right up the garden hose and shuts itself off by touching a special valve. Complete with shut-off, about $25. From Stumpp & Walter Company



Spray blizzards

Arms! Arms! for Summer's insect war. Each has its special use and you'll be glad all over again that you built up a defense. A D. B. Smith 1-qt. Blizzard Sprayer for special jobs in the garden. $2.25. Feeny Model F Duster will be constantly in demand. Costs about $1.35. From Vaughan's Seedstore

Dry-day chasers

Water is a worry right in our own gardens. This Tricon hose nozzle is made especially for "nozzle wavers", for it can be held in the hand or placed on the ground where it should be. $1.50. Stumpp & Walter. Multiple sprinkler, several set in the hose at once. Costs about $9.90 doz. from Vaughan's Seedstores

Let us spray

Two sprayers that will go a long way toward solving that "let us spray" problem. Both are built to be killers in first degree. First, a cylindrical 4-gal. pressure sprayer that covers a lot of space. $6.75. Other, an E.Z. Knapsack sprayer. $14.00. Both from Peter Henderson Company

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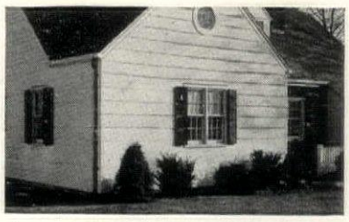

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TEXAS CENTENNIAL ROOMS

Rooms by Dallas decorators, part of the Gardens of the Americas show during the Texas Centennial

Aquamarine and warm beige make a simple scheme for Sanger Bros. contemporary living room. Walls and damask draperies are aquamarine; the ceiling and carpet are beige. The pine mantel has a marble facing which captures the tones of apricot and peach in the upholstery

Camellias and azaleas are the theme of this card room; appliqué on the white quilted chintz chair seats, table cover and draperies, and framed above the sofa. The end table is an old garden urn; plant stand is a special design in white iron. William Parker McFadden, decorator

Old Texas Colonial furniture is used for this early bedroom decorated by Titche-Goettinger Co. Colorful document wallpaper and an old Brussels carpet set off the heavy mahogany American Empire furniture. Authentic touches are a primitive painting and two daguerreotypes

LIGHT ON MODERN

Fluorescent lighting lends sparkle and distinction to this apartment designed by Paul Bry

In decorating the New York apartment of Mr. and Mrs. Edward Ariow, Paul Bry was faced with the nondescript architectural features of the typical city apartment. The problem was to produce a distinguished modern interior in the face of traditional windows, corner beams and other tumbling blocks.

The first step in achieving this was the effective use of fluorescent lighting. The dining room and living room shown below open into each other and are both done in soft shades of green and brown against a background of white walls.

The opaque white curtains, which hang across the entire window walls, are covered by draperies of beige-white velvet hung over wooden rods covered in almond green velvet. Fluorescent lighting behind the curtains gives a luminous glow to the rooms. There are other features in the rooms highlighted with fluorescent lighting—for instance the plant stand placed before the dining room window.

Mr. Bry designed all the furniture in the apartment, and although it particularly suits these rooms, Mr. Bry endeavored to give it flexibility so that it might be used in a new apartment equally well. The desk, with its central panel of ivory leather and radio behind a sliding panel, is curved to fit one corner, while the curved sofa breaks the squarishness of the room and gets around the corner beam.

Soft almond greens, dark mahogany furniture stand out against white walls in the living room. The sectional sofa bends around a two-tier circular pedestal coffee table. The desk forms a quarter circle opposite. All furniture designed by Paul Bry, who also did the decoration

The long dark buffet which runs practically the entire length of the mirror-paneled wall and the dining table are dominant pieces of furniture in the dining room. Interest centers also on the novel gold leaf iron plant stand illuminated with fluorescent lighting

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HOUSE AFIRE!

Most people fail to give careful consideration to methods of fire prevention because they have a secure feeling that fire can never visit *them*. Yet nearly six thousand people burn to death in their own homes every year, and the annual toll collected by the Fire Demon is over eighty-two million dollars in dwellings alone. It's an appalling situation and there's only one way to lessen the chances of the next victims being you and your family—take every precaution that is available.

Once you get yourself into that frame of mind, you'll find that there are numerous things that can be done. They may seem to you to be unnecessary, but if they do, just remember the terrible figures given above, and bear in mind that fire shows no discrimination between rich and poor, single houses and apartments. Even if you discount the deaths and injuries and feel that property damage would be completely covered by your insurance, it still doesn't pay to be too complacent. Maybe your insurance coverage isn't as broad as you thought it. And there is always nerve shock, harmful effect on the children and loss of items on which the sentimental value could never be recovered.

Electrical dangers

Almost one-third of the monetary loss involved in dwelling place fires is caused by electricity. That certainly doesn't mean that you should have the wiring yanked out, and go back to gas illumination or kerosene lamps. As a matter of fact, it's invariably you yourself who are to blame, although the black mark is actually chalked up against electricity. It isn't the fault of this useful invention that you are careless with portable appliances that have heating units. Many a fire has been started because an electric iron, curling iron, hair dryer, heating pad or bottle warmer was left on alone too long. Don't walk out on one of these appliances for more than a few minutes, and don't trust a switch to turn them off. It's just as easy and a lot safer to pull the plugs out when you are through with them. Give them plenty of time to cool off, and when you put them away, give them space enough so they don't touch the other things on the shelf. You'll be taking an important step in fire prevention, and at the same time you'll be eliminating the worry of whether you turned the darn thing off, when you've gone out for the evening.

Amateur wiring is always a temptation to the Fates. Play safe and let an expert do the job for you. And be sure that large light bulbs do not come in contact with inflammable materials.

Another innocent-seeming phase of electricity that causes high fire damage uses the extension cord as a vehicle. Most homes have one or more of these danger spots, but it would be well to decide right now that these have served their temporary purpose long enough and should be replaced by new outlets. The average cost of having an electrician install a wall outlet is less than five dollars, and there's little comparison between this nominal amount and the expense of entertaining a fire.

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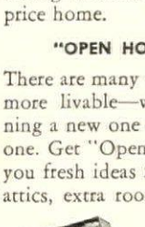

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If this warning doesn't seem im tant enough to you to induce ac involving a change in your wiring least make sure that your exten cords are in perfect condition. Sh they show signs of wear, for heav sake throw them away and buy ones. And be sure that you buy the cord available, keeping an eye out the little yellow tag of approval w indicates that the Underwriters checked this particular constructio

Before you dismiss the idea of gerous extension cords in the b that a fuse will blow in case of a s circuit, ponder just a moment on thought that the original spark the short is enough to do the trick. fortunately, a fuse can't blow *be* the short circuit takes place!

Watch closets

And now we'll move along to second most important cause of fir spontaneous combustion, which counts for an annual fire loss of se teen million dollars. No chance for in your house, you say? Well, I w dispute you, but I'd like you to go r out to your cleaning closet and l Does it by any chance house an ass ment of cleaners, oils and waxes? is there, by further chance, an acc ulation of greasy rags and mops sent? Then there's a danger spot!

Unlike the defective extension c the cleaning closet can't very well thrown away. But you can at least prove its manners. Give the clea and oils plenty of isolation. Hang mops on the inside of the door w they will get a fair circulation of If you are so attached to the rags you can't bear to part with them, vide a cozy little home in the form a covered metal container. And n let rags accumulate in the attic.

In third place on our list of causes we find defective chimneys flues. I'll bet you've never even thou of that spot as a fire breeder. But it to the extent of some fifteen mil dollars a year! And it isn't entirel matter of the original construction ing unsound.

How's for locking the barn *be* the horse is stolen? Have your ch neys cleaned out every year or This will eliminate soot fires, and these can be dangerous as well as noying. One chimney fire will dry surrounding timbers. Then watch for more insidious results from next one! And if your house is play safe and have the chimneys c fully examined by a man who kn his business.

Cigarette care

Cause number four is smoking. cigarette, a cigar or a pipe may be important matter in your life, but t need discipline. In fact, their mann are so bad that they should never left unchaperoned. As for using th in bed—that's practically suicidal. other place where good little cigaret should never go is into dark clos They're too gregarious!

We've given a quick glance at four most important causes of fi but that's only the beginning. If you been sold on the idea by this time t an ounce of prevention is worth pound of cure, stay with me and w run through some of the other freque causes, and see what can be done.

(*Continued on page 39*)

HOUSE AFIRE!

(Continued from page 38)

Probably you are aware that a de-tive heater can become overheated l go on a tear. The answer to that is so simple that we won't even ntion it, although it might be well point out that hot ashes and wooden ntainers are still a bad combination. d even though sparks on roofs rank h on our danger list, we won't urge u to replace shingle with slate im-diately. However, you *can* be care-about having big bonfires in your rd when the roof is dry, and it's ver a good idea to burn loose papers your fireplace and let them go float-g heavenward.

Fireplace screens are good insur-ce, and fireplace lighters are bad dicine. Candles are likely to leave iery trail, so keep an eye on them if u must have your candlelight glam-r. Young children and matches are tter kept apart, amateurish activities thawing pipes often give the fire de-rtments exercise, and even fireworks t into the hundred-thousand-dollar ass of fire causes. So you see—fire ecautions cover a multitude of sins!

A large percentage of fires would be iminated if we would all do every-ing we could to cut them down. But fortunately there would still be some, e to unknown or uncontrollable uses. So while we're on the subject, 's spend a couple of minutes in re-ewing what should be done if fire *es* visit us.

Alarm systems

There are several domestic fire alarm stems available, and they don't neces-rily run into big money. However, if at idea doesn't interest you, how out getting a four-legged one? Pets e a good substitute and save hun-eds of lives yearly.

Point number two in our prevention ogram is the purchase of a few fire xtinguishers. Put them where they ill be handy in case of need—not in e back of some dark closet where it's sy to forget them. And don't think at they are good for a lifetime, once u buy them. It is cheaper to recharge ese extinguishers every year than it to have them fail when they are eeded. One family I heard about has good system for doing this. Once a ear they have a fire drill, participated by father, mother and children. Part f the rehearsal is the use of the ex-nguishers on a merrily blazing incin-rator in the back yard.

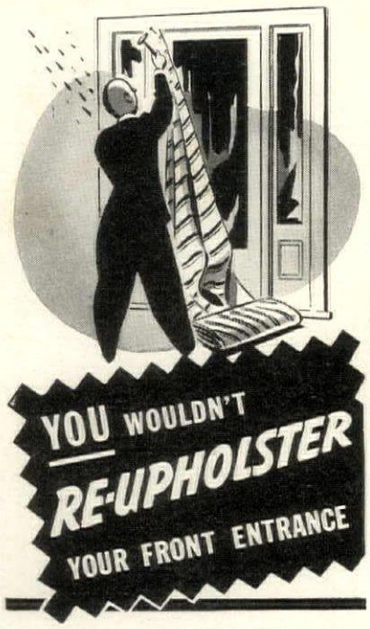
It's a good idea to hang the fire de-artment number on the wall behind our telephone. Never forget that the ooner the firemen arrive, the less dam-ge there will be. If you don't like the umber-hanging scheme, school every-ne in the family to say to the operator, Emergency call, fire department!" nd then wait to give the address.

Another thing you should teach every nember of the family is that in case of night fire, he should feel his hall loor before opening it. If it's not hot, t can be opened cautiously. If it is, lon't do it! A person can die of heat when the temperature is 200° Fahren-heit, although his clothes may not even catch fire—and the stairs and upper halls make a perfect hot-box.

A few other instructions should be passed around while the subject is still fire. If your clothes catch, roll yourself in a rug, overcoat or blanket to ex-tinguish the flames. Never jump from an upper window except as a last re-sort—tie bedclothes together to form a rope, and toss a mattress out ahead of you. A wet cloth over mouth and nose will help protect you from smoke, and the air is always clearer near the floor. Fires feed on drafts, so doors should be closed wherever possible when a fire has started.

Let's not proceed blindly, under the dangerous assumption that it's always the other fellow who has the fire. Next time it may be YOU. So take every pre-caution possible, and then go one step further and see that everyone in the family knows what to do if fire descends upon you in spite of your prevention.

—Clifford Parcher



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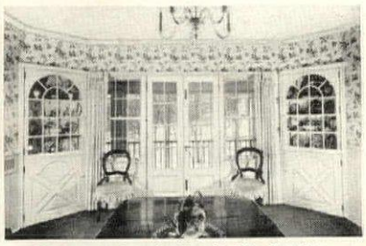

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BOOK REVIEW

This Realm, This England. Edited by Samuel Chamberlain, with introduction by Donald Moffat. 180 pages. *New York: Hastings House.* $3.75.

"Here is England, in etching, lithograph, and drawing, as her greatest artists have seen her," says Donald Moffat in his introduction to this illustrated survey. "Here is the England her people are fighting to preserve, as they are fighting to defend their lives." Such is the spirit of this book.

Care has been taken in the selection of the pictures to show all aspects of the English scene. As is right, the first pages are devoted to London, the heart of the nation. Here is London, untouched by the blitzkrieg, here are all the familiar landmarks of this great city—Ludgate Hill, the Strand, Guildhall, the Tower Bridge. The rest of the book is a panorama of the English countryside and smaller towns, as revealed through the eyes of some of its greatest graphic artists. There is a section devoted to the English villages which is particularly delightful. British artists seem to excel in the portrayal of their quaint hamlets and cottages, and in recreating the feeling of old-world peace and charm. Wisely, the more rugged beauty of Scotland has a section to itself.

The drawings of the coast are of special interest, reminding us of England's dependence upon the sea. In addition there are pages given up to the quiet rivers, each so different in character. The romance of the old castles is not forgotten, and the book ends with glimpses of the dignified beauty of churches and cathedrals.

The choice of artists ranges from such masters as Whistler and Pennell to Muirhead Bone and McBey, of the present generation. Interspersed throughout the book are photographs, which form an interesting contrast in technique.

The real importance of this book, however, lies not so much in its artistic merit, as in its memories of an England unscarred by bombs. And, even more than a memory, it is a promise.

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House at Washington Valley, N.J., stained with Cabot's Creosote Shingle Stain. Architect: Paul Drake, Summit, N.J.

House at Winchester, Mass., stained with Cabot's Creosote Shingle Stain. Prize winner in House Beautiful's 13th Annual Small House Competition. Architect: Jerome Bailey Foster.

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MUSEUMS

METROPOLITAN MUSEUM OF ART,

5th Avenue at 82nd Street, New York. Daily 10-5, Sundays 1-6. Free. The amazing cultural exhibition of the China Trade and Its Influence (see page 13) is still receiving applause! Visitors may also attend free lectures on "The Chinese and the China Trade", July 22, and "The Clipper Ships and Their Voyages", July 29, both at 4 p.m.

Especially noteworthy are the 24 art galleries newly decorated and arranged in chronological sequence. Subtle background colors to complement the paintings of each school: warm rose-brown for the Rembrandts and Hals; dull tone of rich rose for the Spanish; flattering blue-green for the 18th Century English and luminous pale green-blue for the Venetian. It is interesting to note how these backgrounds set off the palettes of the various masters.

NEWARK MUSEUM,

43 Washington St., Newark, New Jersey. Open Tuesdays through Fridays only, during Summer, 12 noon to 5. Admission free. No better place to learn about your South American neighbors than at the exhibition of art from Ecuador, Peru and Bolivia. Pictures, books and maps of the ancient, colonial and contemporary life of these republics.

There is 16th, 17th and 18th Century Peruvian art from the famous Freyer collection. Lavish paintings blending the Spanish and Flemish influence with the art of the Inca; a magnificent canopied bedstead and richly carved Spanish oak furniture.

Other special exhibits are: "The Loom and the Lamp in Early America" and "Working Electrical Models".

MUSEUM OF MODERN ART,

11 West 53rd Street, New York City. Daily 10-6, Wednesdays 10-10 p.m., Sundays 12-6. Fee 25c. Free to members of U.S. armed forces. Air conditioned. "Britain at War", an impressive and graphic record of a country at war: paintings of the great civilian armies working at their difficult tasks—a street of collapsing buildings outlined against raging flames—vivid impressions of the expeditionary forces; portraits of R.A.F. flight commanders and fighter pilots; destruction by and of the enemy. One section on paintings, watercolors and drawings; another on camouflage; photographs, cartoons, posters, as well as wartime industrial and architectural forms. Documentary art which will go down in history!

GARDENS

BROOKLYN BOTANIC GARDENS,

1000 Washington Avenue, Brooklyn, N. Y. Conservatories open daily 10-4:30, Sundays, 2-4:30. Gardens, daily 8 to dusk; Sundays and holidays, 10 to dusk. Don't miss the exquisite all-Summer display of perennial and hybrid waterlilies—cerulean-blue, flesh-pink, deep carmine and sunrise yellow. Follow the winding path around the lake where you can delight in the rosy-pink East Indian lotus with its showy cup-shaped flowers and lingering fragrance. It starts to bloom about the middle of August. Roses, annuals and sweet-scented pine—so much to enjoy in these Summer gardens, you'll stay till dusk.

THE CLOISTERS,

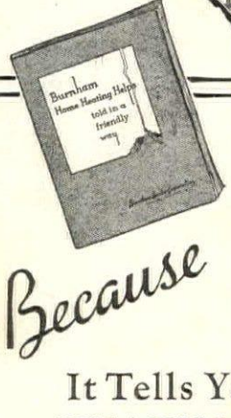
Fort Tryon Park, New York City. Daily, 10-5, Sundays 1-6. Free, except Mondays and Fridays, 25c. Today is the day to go to the Cloisters, walk through the breezy gardens and pause awhile in one of the cool and peaceful chapels. Recent accession is the flamboyant Gothic doorway of the 15th Century which leads to the Hall of the Unicorn tapestries; also a very rare 15th Century French cupboard and glittering pair of 16th Century brass candlesticks. Although you may associate oxidation with medieval metalwork, these pieces originally shone like gold and have therefore been restored.

The photography contest at the Cloisters is open until September first, so don't forget your camera to record your impressions of both architectural and botanical beauty!

NEW YORK BOTANICAL GARDENS,

East of 200th Street & Webster Avenue, Bronx Park, N. Y. Conservatories and buildings open daily, 10-4. Gardens 8 to dusk. Far away from hot city pavements and roaring traffic are the pools, cascades and quiet woodland paths in this huge botanical garden. Cool tropical waterlilies, hundreds of colorful annuals and two long perennial borders—one a "living catalog" of hardy herbaceous perennials, the other planted from plans that may be purchased in the Museum Building.

Horticultural highspot: 46 kinds of new garden flowers to be entered in All-American Selections—ordinarily raised in nurseries—for the first time may actually be seen in the various interesting stages of their growth.



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SHOPS

ALICE MARKS,

6 East 52nd Street, New York City. Y know her for her fine china and access ries, lilliput furniture and much-sough after gift baskets, but this is to introdu her new interior decorating departme which is being ably managed by Mrs. Sc Libby.

Here are matching chintzes and wall p pers, billowy cool curtains of tambour clot plain sateens or muslin trimmed with ste cilled borders in scroll pattern or ribbo entwined moss roses. Fabrics which lo expensive attuned to a modest budg Whether it be only the trimming on a lam shade or a new Fall slip cover, no proble is too small for her consideration.

TEMPLE'S

518 Madison Avenue, New York Cit Newly opened shop specializing in Orient art importations and American mode table accessories. No need to search f Chinese treasures, for here are a ra variety of fine porcelains, scroll painting hand-painted wallpapers and antique a modern jewelry, too.

Fine feature is the special decorati section where Georgian furniture is group around a classic fireplace against an e quisite background of silver tea-chest wa paper. Certainly a serene setting for exot goods!

One amusing hybrid of the China Tra is an 18th Century pewter lamp base d picting people dressed in Oriental costum but with Occidental faces—a typical chino serie combination.

MRS. ZWINGENBERGER

Just down three steps and through red door! Captivating collection of o tiles, Tunisian or Spanish, Dutch or Italia Spanish border tiles in lusty blues, yello and green—exciting and diverting for ba becue table tops. Old Dutch Biblicals reproductions in both blue and sepia tulips, rabbits, cupids or sailboats to fa a fireplace or window box. Ancient Mooris tiles whose luster remains undimmed four centuries of wear.

Amusing divertisements for a bar a the Ginori tiles—a jaunty cock, a gree lizard, cat and dog fighting, all in ga colors. Style trends in tiles by an exper and dexterous originality in assemblin them!

GALLERIES

ASSOCIATED AMERICAN ARTISTS

711 Fifth Avenue, New York City. Ope daily 10-6. Closed Saturdays and Sunday during Summer. Air cooled! If you hav become so accustomed to the pictures o your walls that you barely notice them be sure to visit this huge modern galler where you'll find a stimulating collectio of signed original etchings and lithograph by leading American artists. Original wate colors and pastels, or Gelatone facsimiles Of interest, too, are the frames in rubbe gold and silver finishes, antiqued rubs o red, brown, blue, beige and gray tones all at a nominal price.

TRACY-SCHERNIKOW GALLERY

150 East 56th Street, New York City Enchanting collection of old hooked rug culled from many an auction and hidde byway. All sizes, shapes and ages—fro hearth rugs to hall runners. Frost patterns geometrics, fern, floral or scroll designs One collector's piece is the rug with classi urn of flowers flanked by a racy pair o eagles. Exceptionally fine quilts such a the "Governor's Garden" are also to b seen and admired.

NOTE ON BUILDING COSTS

Despite our best efforts to confine our August issue to homes costing less than $10,000 to build, two of the houses, which appeared at first to be within our range, were discovered on further inspection to have exceeded that figure. These are house #29, page 27, and house #38, page 33.

Costs, in any case, should not be taken too literally. The house which cost $7,000 in a given year at a given place may cost less or appreciably more in another place and at another time. Get local cost estimates from your local architect or builder.

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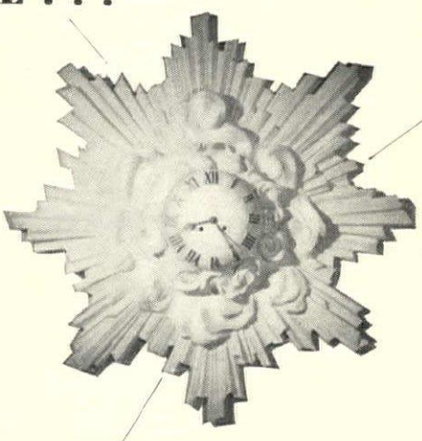

VOGUE'S SUMMER READER

Here's a happily balanced ration of summer reading—all packed into a single issue of Vogue. Fact and philosophy, wit and challenge. Eighteen brilliant authors writing on subjects of interest to you. Three hours and thirty minutes of provocative reading.

AND... the big fashion story of the month: Vogue's first forecast of Autumn fashions. Study it carefully! You'll find these prophetic clothes—hand-picked for you by Vogue's editors—your best insurance against costly errors now... and later on.

IN THIS ISSUE:

CARSON McCULLERS writes about the Young and the War
LYDIA KERENSKY describes life in Australia
PAUL GALLICO, minus all tact, advises women to discard sophistication
LEO LANIA describes the curious effect of U. S. Camps on nearby towns
ILKA CHASE writes of Love and the Singing Heart
SALVADOR DALI paints and explains the wedding of Jewellery and Art
DOROTHY WALWORTH remembers Vassar and a former Greek Premier
JAMES HILTON speaks about his experience with the movies
LESLEY BLANCH writes of England's changing values
JOSEPHINE HERBST describes an "Auction in Bucks County"
MARGARET PETHERBRIDGE shows you a new Fashion Cross Word Puzzle
FRANK CROWNINSHIELD gives his notes on some Terrible Hostesses
REX STOUT discusses the mysterious women who write mystery stories
JOHN MASON BROWN tells you about some fine uses of trains

Plus VOGUE'S FASHION FORECAST for AUTUMN

JULY 15th ISSUE • AT YOUR NEWSSTAND 35c

Filed in Stacks

To All
AMERICANS
Who have not been Drafted

TONIGHT, when the sun goes down, it will set not only on homes but also on Army camps, Naval stations and defense outposts.

It will set on one and a half million young men in uniform. Most of them will be far from home. Many of them will be in places remote from towns and cities.

What their life will be like *after* the sun goes down depends largely on you.

These men need clubs . . . places where they can go for recreation and comfort in the evening . . . places where they can rest and relax and enjoy good companionship . . . places where they can have help and advice if they want it.

To provide such service clubs, six of America's most experienced organizations have banded together to form the U. S. O. (comprising the Y. M. C. A.; National Catholic Community Service; Salvation Army; Y. W. C. A.; Jewish Welfare Board; National Travelers Aid Association).

The U. S. O. will set up more than 360 of these clubs. The Government will supply the buildings . . . but to the American public belongs the responsibility of running them and financing them. The cost for the first year is estimated at $10,765,000.

So, to you who have not been drafted, we say . . . here is the chance you have been waiting for to aid in national defense. And if you are getting more than $21 a month yourself, see if you can share some small part of it to make life more pleasant for those who *have* been drafted.

Will you join the army *behind* the Army? Say yes . . . today!

★

Send your contribution to United Service Organizations, National Headquarters, Empire State Building, New York, N. Y., or to your local U. S. O. Committee.

Your Chance to Serve-Support the
U★S★O

House & Garden

A CONDÉ NAST PUBLICATION

DOUBLE NUMBER
IN TWO SECTIONS

In This Section:
CHINESE INFLUENCE In Decoration

In Attached Section:
40 HOUSES AND PLANS Under $10,000

ove: Group from Current Chinese Exhibition at the

AUGUST 1941 PRICE 75 CENTS

Memo to Architects

September 23rd is the deadline for

HOUSE & GARDEN'S

AWARDS in ARCHITECTURE

1941

AWARDS FOR ZONE A

California, Nevada, Arizona, New Mexico, Texas, Louisiana, Mississippi, Alabama and Florida

CLASS I—Best single-story house—Prize **$400**

CLASS II—Best multi-story house—Prize **$400**

AWARDS FOR ZONE B

All States not listed in Zone A

CLASS I—Best single-story house—Prize **$400**

CLASS II—Best multi-story house—Prize **$400**

Plus

ADDITIONAL PRIZES OF **$50** EACH
at the discretion of the Jury

Houses exceeding 10 rooms in size not eligible

House & Garden's 1941 Awards in Architecture repeats, with certain modifications, the plan which it has followed for the past three years. In an effort to obtain a more equitable distribution of prizes and in recognition of the influence of climate on design, the above classifications and zones have been adopted as the basis for the awards. It will be observed that every effort has been made to eliminate the customary competitive requirements which place an unwarranted burden of work or expense upon the architect.

The Program

Eligibility

All residential work as described under the two classes of awards, designed by architects practicing in the United States, and reproduced in any issue of House & Garden during 1941, shall automatically be eligible for House & Garden's Awards in Architecture.

Only architects are eligible to receive House & Garden's Awards in Architecture.

There is no restriction on the number of houses an architect may submit, but *houses may not exceed 10 rooms.*

To be eligible for publication during 1941 and hence for the Awards, all material must be received by House & Garden not later than September 23, 1941.

Submitting Material

Houses may be submitted in the customary manner of submitting photographs for publication. No special mounting is desired, but photographs must be of good quality on glossy paper.

It is preferable that blueprints of floor plans accompany such photographs, but plans may be sent after material submitted has been definitely accepted for publication.

After such acceptance of material, architects may be asked to supply blueprints of the elevations for the information of the Jury.

Jury of Awards

The Jury will be composed of three or more practicing architects.

Judging will take place during November, 1941, and announcement of the winners will be made in the issue of January, 1942.

The editors of House & Garden will function as a nominating committee, reviewing work submitted and making selections for publication. The editors will not serve on the Jury of Awards.

Address all material to Arthur McK. Stires, Architectural Editor, House & Garden, Graybar Building, New York City. Material which is not selected for publication will be returned to sender.

Additional copies of this program will be supplied upon request to the Architectural Editor of House & Garden.

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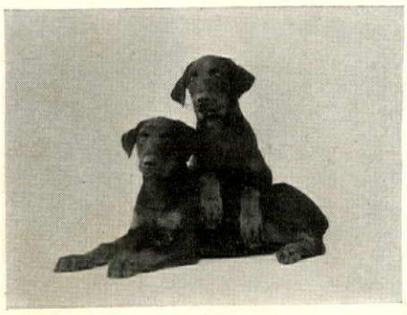
THE DOG

House & Garden's gallery

THE oldest Doberman Pinschers to be entered in German stud books as parent stock are the dog Bosco and the bitch Caesi, whelped in the years 1893-1894. They were the parents of the Sieger (German Champion) Prinz Matzi v. Groenland, whelped in 1895. Neida v. Wilsona Hof. Ben Wilson

JACK MCADAMS, seventeen-year-old blind boy of Detroit, Mich., and his Pathfinder Doberman Pinscher dog. Jack bowls, plays hockey, and earns spending money as auto mechanic. Students of Dearborn schools contributed so he could have Alto of Pontchartrain trained as a guide dog

CLOSE observation of the Doberman Pinscher discloses genuine power of muscle and bone, intelligence and an unusual steadfastness of purpose. More than almost any other type of dog the Doberman grows favorably upon you as he becomes better known. Puppies owned by Col. C. P. Dodson



THERE is something about the mere appearance of the Doberman which stimulates curiosity and considerable admiration. The first impression he makes is of perfect symmetry, raciness and a grace rarely matched by other four-footed creatures. Ch. Carlo v. Fasanenheim. R. Henderson

THE Doberman Pinscher: pleasant in manner and character. Faithful, fearless, attentive and reliable watchdog. Sure defender of his master; distrustful of strangers, possessing conscious power of comprehension and great capacity for training. Fred Norton, Jock Nolte and Doberman, Tonka Zumbra

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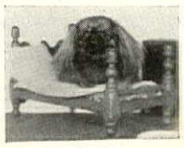

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THE Doberman Pinscher head is well proportioned to the body. The cheeks are flat, lips close and jaw full and powerful. Eyes are of medium size, dark in color and with a keen, energetic expression. Clipped ears, strong teeth. Ch. Orsova of Westphalia; owner, Francis F. H. Fleitmann

LONG ago, we discounted the bugaboo about the supposed unreliability of the breed. Those who shout the loudest are those to whom the Doberman is least known. Several breeds of dogs are ideal for guarding children. Doberman is one. David Cholley and guard, Koza of Bornholm

MALE Doberman stands from twenty-four to twenty-seven inches at shoulder; females from twenty-three to twenty-five inches. All in all, elegant in appearance, of proud carriage and great nobility. If you love fidelity, you'll love a Doberman. Champion Naida von Coldod; owner, Mrs. A. E. Mills

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Hardy, intelligent, affectionate. An excellent farm or country dog.
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THE DOG

House & Garden's gallery

THE Doberman Pinscher gives whole-souled loyalty to his owner and all his owner's possessions. The unwelcome intruder never was born that could overawe him. Ch. Ferry v. Rauhfelsen, best in show New York, 1939, for Mrs. M. H. Dodge. Is owned at present by the Randahof Kennels

THE Doberman Pinscher brain works with the precision of a chronometer and his supple body with eight-cylinder speed and smoothness. He has the ability to discriminate between right and wrong. Left-right: Reinhardt von Torrez, C.D., Elee Kilbourn, Duchess von Kilbourn, C. D.

THE Doberman Pinscher is not the dog for the family that allows the family pet to roam all over the neighborhood. In fact, no dog should be allowed to do that. If you buy a Doberman have an enclosure in which the dog can exercise. Champion Falco v. Lindenhof, owned by C. W. Bradley

ALL the Doberman Pinscher's good qualities are packed away in a superb body. There is a deer-like quality about the movements of a good Doberman which you do not see in many breeds. He is a tall dog but splendidly proportioned. Kurt v. d. Rheinperle-Rheingold; John C. Zimmerman

THE Doberman Pinscher can not only judge between right and wrong in an astonishingly wide variety of situations, but he knows how to govern himself accordingly. He is the sort of dog you swear by instead of at. Difficult balancing act by a vaudeville dog trained by Willy Necker

MART

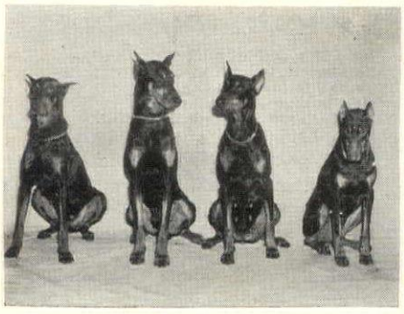
of pure bred dogs

At first the Doberman was used as a guard and home watch dog. But its ready intelligence and ability to train soon brought it into demand as a police and war dog. In this service its exceptional body agility and courage soon made it highly prized. Ch. Roland v. Huffmanheim; owner, J. Welsh Harriss

A Doberman Pinscher's coat and color contribute markedly to his well-groomed, gentlemanly appearance. His hair is short, hard, and lies close to the skin. In color it is black, brown, blue with sharply defined deep tan "points". Mr. and Mrs. E. Bornstein, Ch. Asta v. d. Domstadt, puppies

The tendency is to regard the Doberman as a "one-man dog". Such is not the case, for any dog is a one-man dog if he is so trained. With his training directed by one and not every member of the family, the Doberman will be an ideal house pet. Ch. Carlo v. Weiss; owner, R. H. Hatfield

Barbara Miller, eight years, America's youngest Doberman Kennel owner. Well known in the midwest for her interest in dogs, attendance at dog shows, exercising and grooming her own dogs. Supervises her own kennel, shows her dogs. Has been successful in children's handling classes



Four of the Doberman Pinschers which won the Doberman Pinscher Club of America's trophy offered to the branch club scoring the most points in their national Intra-Club Obedience contest. Left to right: Star, Col. von Starkenhart, Jettchen von Jungbluth, and Rustl von Tannhausen

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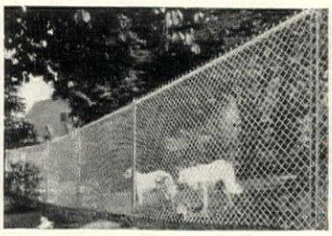

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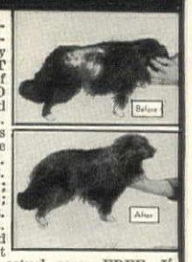
Quick Relief FROM Summer Eczema



The dog on the right suffered from typical Summer Eczema caused by external parasites—NOT food. The combination of HILO DIP and HILO OINTMENT corrected this trouble in six weeks. One Kills the Parasites and the other gives the dog QUICK RELIEF. Prices: HILO DIP 1 oz. 25c; 3 oz. 50c; 6 oz. 85c; pint $2.00; quart $3.50; HILO OINTMENT 1 oz. 25c; 3 oz. 50c; 15 oz. $1.50. At Pet, Seed, and Dept. Stores. Pamphlet with many photos of actual cases FREE. If your dealer cannot supply you write Dept. H-8.
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Ask the Dog Mart

Whether your dog is just a bit of animated fur with all his soul in his eyes, or a cheery six-footer who knocks you over with joy every time he sees you . . . you will need to consult The Dog Mart at times on your canine problems.

Perhaps it's about the proper feeding . . . or bathing and grooming . . . or how to train your dog . . . or what to do when he mopes about the house and won't eat. Whatever it is, why not write to this Department?

The manager of The Dog Mart will gladly share with you his wide knowledge of dogs gleaned from years of experience. Just write him about your problem . . . and he will help you, without obligation, of course.

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Superb Cream Vichyssoise

● Here's temptation for particular palates—potatoes pureéd to creamy smoothness—leeks and fresh cream blended with pure chicken broth. Garnished with chopped chives and parsley it's a taste-sensation. 14 oz. tins **25¢** Large tin, 4 portions . . . **50¢**

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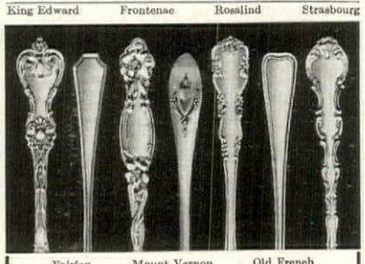

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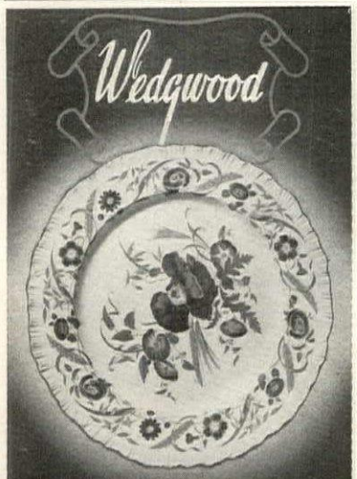

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Now it's simple to build one—just get a Hancock Skeleton Unit and build your masonry around it, in any design, as simple or elaborate as your taste dictates. Hancock Units come complete with genuine *rolled steel* (not cast iron) frames and doors; and gray iron fire grate, cooking grate, hot plate and front. They are solidly constructed, long enduring; are standard equipment in leading park systems throughout the country.

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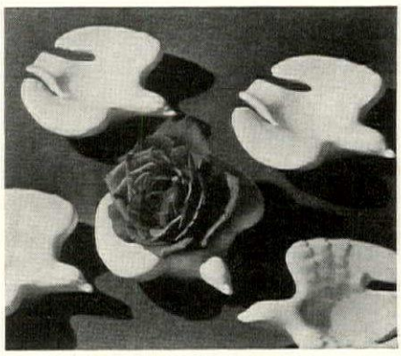
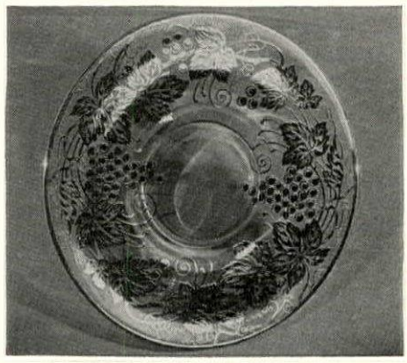
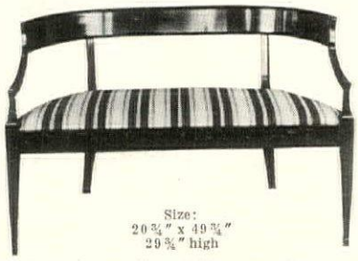
BIRDS on the wing form a graceful group of ash-trays. Or, if you go in for unusual table décor, you might put a single blossom in each and use them as a centerpiece on a luncheon table. Of white pottery. Order several at the surprisingly low price of only 35 cents each. Write to Nessa Gaulois, 721 Lincoln Road, in Miami Beach, Florida



BUNCHES of grapes, leaves and tendrils entwine themselves gracefully on a platter of crystal. The design is done in non-tarnishable sterling silver. Any bride will love it as a present. Useful for sandwiches as well as cake. About 14" in diameter. Costs $6, plus postage. From Ovington's, 437 Fifth Avenue, New York, New York



DOLL collectors, here's a chance to take your dolls and go home, happy in the thought that you have two very unusual ones to add to your collection. "Uncle Sam" is very splendid in traditional dress. $6. The Iceland doll, handmade in Copenhagen, is $5. Postpaid. Both 10½" tall. Krug Chinese Imports, 2227 St. Paul St., Baltimore, Maryland



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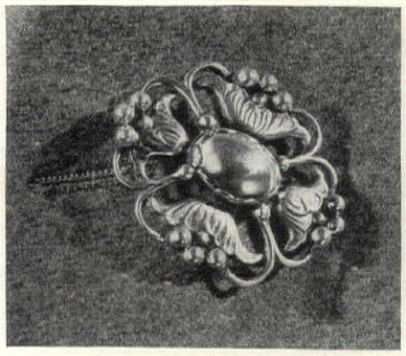
AROUND



INSPIRED by a Swedish design, this sterling silver brooch is the kind that's treasured always. Although very heavy, the delicacy of its design makes it appropriate to be worn with almost any costume. Brooch, 2" x 1½", costs $5. A matching 1" bracelet, $10.75. Prices postpaid. George Stern Co., 191 Madison Avenue, New York, N. Y.

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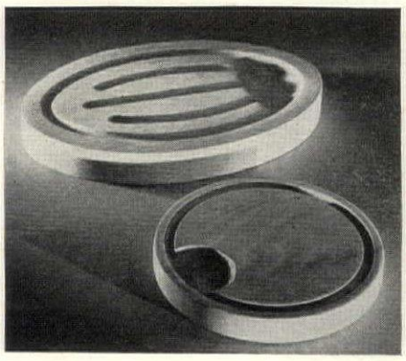
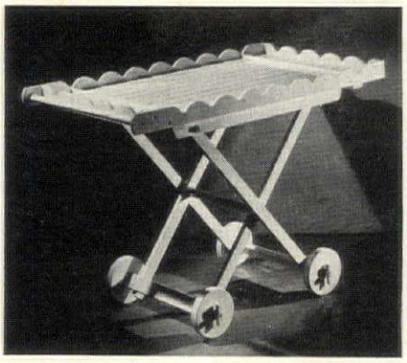


ANY Bar-B-Q-er worthy of the name should have an oak planker on which to cook steaks and hamburgers. Of raw, long-seasoned natural oak, these have hand-carved wells and grooves. Steak planker, 10" long and 6¼" wide, $1.50. Hamburger planker, 6½" in diameter, 75 cents. Prepaid. Wm. Langbein & Bros., 161 Willoughby St., Brooklyn, New York



ROLL out the table beside the tennis court, onto the terrace or porch. It's a joy to use it for impromptu entertaining or for a party. Storing is no problem when Summer's over, because it folds up in a jiffy. In white wood, 42" x 23". $12.50, sent express collect. The Four Seasons Shop, 2115 Madison Avenue, Memphis, Tennessee

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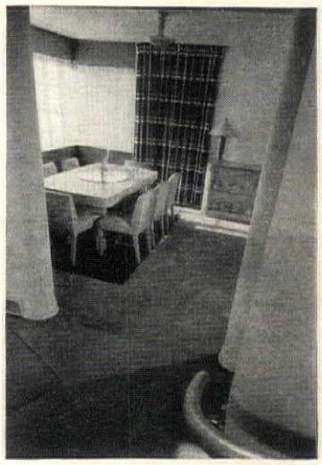

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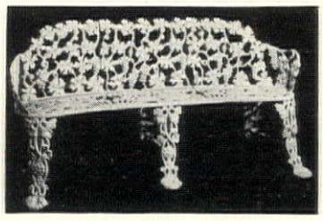

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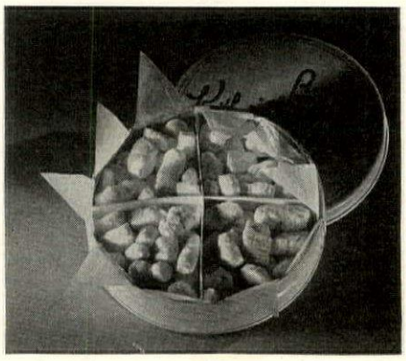
PERHAPS it's the fatal fascination of small and delicate things that makes so many people collect miniatures nowadays. Part of a large collection, a serving tray, tea pot, pitcher, toast rack, and silent butler are shown here. Silver-plated copper. 50 cents each, postpaid. Malcolm's House & Garden Store, 524 N. Charles St., Baltimore

BUILDING toward a bond by buying Defense Stamps? Keep your Stamp Book in this case and it will stay spick and span. The case folds to 3" x 4", just half the Stamp Book size. In red, blue or black morocco, or natural saddle, $1.50. In natural pig, $2. Plus postage. Monogramming 50¢ extra. Tulsa Lee Barker, 382 Park Ave., New York

SPLASHED with gold and decorated with colorful bouquets of flowers, two crystal perfume bottles and a powder box to add glamour and distinction to any dressing table. Each 5½" bottle holds 6 oz.; cost, $1.50 apiece. The powder box is $2.50. All sent express collect from Alex Anderson & Son, 912 Nicollet Avenue, in Minneapolis, Minnesota



SOME like their rum and butter hot, and some like it cold. Both will like rum and butter candies—they're so creamy they melt in your mouth. Of the finest ingredients, these creams have a buttery flavor with a tang of rum. Two 10-oz. tins, $1.25; one 10-oz. tin, 65¢. Prepaid. Katherine Beecher, Manchester, York Co., Pennsylvania

HOUSE & GARDEN

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August 1941
DOUBLE NUMBER
in 2 Sections

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Fall warning. Late August, and the dusks begin to shorten. The air has the suggestion of a nip in it and we go indoors sooner. Below, in the valley, the first mists drift in, shrouding housetops and trees so clearly seen ever since the ground had warmed in May. Along the border reaches venturesome chrysanthemums show their flowers and in the swamp lands maples begin turning red. If Summer goes, can Fall be far behind?

Yellowed phlox. Let the muggy days of August creep around and gardeners lament that their phlox looks poorly—lower leaves turn yellow and drop. Once on a time this condition was charged to red spider. Now the phlox big-wigs are inclined to lay it to something else. They say the way to prevent this yellowing is to cut the foliage and stems back to the very crown of the plant, even if it requires scraping away some of the soil to do so. This heavy pruning is done in the Fall.

Barn colors. Anyone trekking into the country nowadays soon observes that farmers have departed from the ways of their forefathers in respect to the colors for painting barns. Gray with white trim, white with gray, rust brown with orange and some all immaculately white against the green fields. Still we grow a bit nostalgic when on some run-down farm, we find an old red barn plastered with circus posters or proclaiming to the world in man-high letters, the virtues of So-and-So's pills.

To Shelford Giant. If we had a trumpet and a shawm (whatever a shawm is) we'd produce discreetly measured paeans to that tallest of the border irises—Shelford Giant. In dampish soil its flowers are carried almost as high as a delphinium's spires, consequently it should be used well to the rear of the border. Its yellow flowers also deserve a green background. In Grand Rapids gardens—and that furniture city need never hang its head over its gardens—Shelford Giant is extremely popular.

Defense in the cellar. There's great talk today about defense gardens and we hope there is as much work being done in them as there's talk about them. Many a home table will be plentifully supplied with fresh vegetables. The ultimate service of these defense gardens, however, is found not merely in the day-to-day meals but in the cellar. Defense gardens begin to defend a family after Winter sets in and frost has blighted the plants. Orderly rows of canned vegetables and preserved fruit, jams and jellies neatly labeled—these are the ultimate end of the defense garden. And if they last until Spring, then the family has been well defended.

Careers. On other pages of this issue are suggestions for career girls. We hope our Loving Readers will not surmise that these ideas apply only to career girls in New York. This genus of ambitious young woman has sprung up in every city. They are just as bent on making names for themselves in Chicago or Kalamazoo as in Los Angeles, Atlanta, Boston and Omaha. Once on a time a girl landed a job and clung to it; today she launches on a business career and lives up to it.

Meanwhile, in the farther reaches of a thousand suburbs, are others who proclaim that marriage is the finest career of all. Well, one step leads to another and the wise girl knows when one career is finished and she's ready for the next.

Refugee Sundays. An English woman, refugeeing here with four small children, recently remarked on how easy it is, in the countryside of the United States, to enjoy English Sundays. Roast beef for dinner, with the inevitable Yorkshire pudding and after dinner, small youngsters and mother alike have a minimum sip of wine to toast the King and drink the well-being of loved ones far away.

Then a pleasant walk over the fields in search of wild flowers or along some obscure by-road. Tea at four—tea and bread and butter. "We go to church, too," she added, "just as we do at home." There was a time when sections of this country were settled by people who came here because they couldn't go to church at home. Despite our downfallings and uprisings, perhaps the world has improved in spots.

Sectional America. Just as sectional cooking of this country is beginning to be recognized as an important part of the conglomerate American scene, so is the furniture native to various sections. The leading cities of our Republic, when it was young, produced their own interpretations of furniture design. Some of it was the product of locally available woods, some due to climate, some to the presence and work of outstanding cabinetmakers.

Charleston, New Orleans, Philadelphia, New York, Savannah, the Pennsylvania Dutch areas, the Shaker settlements, each produced its own native furniture. And these types inspire furniture designers and manufacturers today. So, in the purlieus of many a city our worthy citizens will be enjoying Pennsylvania Dutch dishes on Pennsylvania Dutch tables and the *haut cuisine* of New Orleans will be served, far from its native home, on pieces as authentic as any turned out in the first quarter of the last century by New Orleans' cabinetmakers.

Poets right? One of these days we are going to see just how right these poets are or how much they draw on their imagination. When old Robert Herrick described late Summer he talked about

"The blushing apple, bashful pear,
And shame-faced plum, all simpering
there."

Our pears aren't bashful; they're so hard that we have to stew them. And as for plums being shame-faced, by the time we get around to picking them the birds have pecked crater holes in their faces.

Francis Thompson does better. One late May afternoon we tried him out. We'd read those lines:

"What little noises stir and pass
From blade to blade along the voluble
grass"

and promptly went to the meadows, sprawled prone and listened. A whirr of little noises! Chatter and back-chat, a world of conversations and whispers, of rustling and growing. Try it some time.

A modern room inspired by the China trade and its strong fresh impact on the decoration of today

Salute to the China trade and symbol of its influences today is the modern foyer above, designed especially for HOUSE & GARDEN. Its keynotes: leather chest, red as a mandarin's coat; blond chairs in Ming yellow; designed by Parzinger. Counterfoil: white walls, black floor, gray water-color screen, rug. Antique figure, Leo Gould; bowl, Greenwich House

FOREIGN DISTRICT OF CANTON, NERVE CENTER OF THE CHINA TRADE, ABOUT 1800

The China Trade, new influence in decoration

FOR some months past, HOUSE & GARDEN has eagerly charted the development of an important new force in decoration—the growing influence of China on Modern design. Though we noted its beginnings scarcely a year ago, Chinese Modern is already a full-fledged trend. And today, with the war putting China sharply in the focus of world attention, we find warm pleasure in this new rapprochement with an old friend.

Chinese Modern has little to do with the Chinoiserie of 18th Century Europe. It is a style born of today's thrusting vitality and of a judicious remembrance of things past. Its credo is simplicity, the simplicity that has dominated the best in Chinese decorative design as well as the best of our own Modern.

As long as a year ago we began to watch this trend. We saw Modern pieces begin to reflect the broad simple planes of Chinese architecture. Tables appeared with upcurving pagoda tops; chests with large, curiously simple hardware of polished brass or silver copied from old Chinese designs. Cabinets, tables, and chairs echoed the old Chinese lattice motifs in new light finishes, or in streamlined versions of Chinese Chippendale. Lacquer hard and bright as porcelain covered many of the accent pieces; a new mat white bamboo was used for others. More recent are the occasional pieces with overtones of Chinese Regency, the shiny black finishes resembling teakwood and ebony, the crackle lacquers like early crackle porcelains.

FABRICS which singly look simply fresh and modern show a subtle Chinese influence when considered as a group, more in texture and coloring, perhaps, than pattern. Fall brocatelles and damasks carry formal variations of the lattice, zigzag rail, and typical Chinese seal motifs.

Chintzes and prints echo a simplification of drawing, making frequent use of the single flower spray that recalls the earliest wall hangings and paintings on silk; their hues soft as the faint decorations of eggshell porcelains. Shiny satins in brilliant colors are often used in a room with lacquer pieces, to complement their sheen.

But the freshest angle here is in the emphasis on texture. There is a variety of rough modern weaves—some faintly aglimmer with metallic threads, some in familiar basket-type weaves, but in new fresh colors—celadon, pomegranate, citrus, bamboo shoot green, heaven blue. Dorothy Liebes has designed several new weaves of this type for a New York firm. Dan Cooper has styled several hand-woven patterns with Oriental leaf and line, that recall landfalls of the clipper routes across the Pacific, Hawaii and the Spice Islands; these too are lovely with Chinese Modern.

APPROPRIATE, too, are the unpatterned raw silks and shantungs straight from China which come in natural shades and can be dyed any color; and the full range of "tribute silks", once the traditional gift of homage to the Emperor, which carry ancient geometric designs with wonderful names such as "Long Life" and "Son of Happiness."

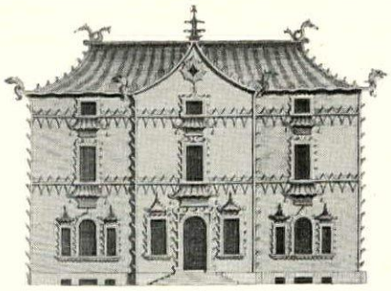
Wallpapers vary from simple grass cloth textures to elaborate gold and silver tea-box papers. Bamboo and geometric motifs, the lattice and pagoda, appear in sophisticated, unexpected colorings. But these patterns are used sparingly—as decorative panels, or with a great deal of plain material and planed surfaces to maintain the feeling of simplicity. One room we saw combined a gold paper printed in white with two white walls, accents of "poison" green, furniture in beige and white and two accent pieces of shiny black lacquer. One firm has brought out a whole series of decorative wallpaper panels printed from old Chinese wood blocks and from actual old Chinese designs.

Rugs in shaggy, deep-textured or sculptured designs have a spaciousness inspired again by Oriental architecture. Fine hand-carved rugs work subtle variations (*Continued on page 51*)

For pictures of the China trade influence, turn page

These antiques show reach of China trade

China's tastes spread round the world in the holds which bore her cargoes; need for new sea routes to carry them led to finding a New World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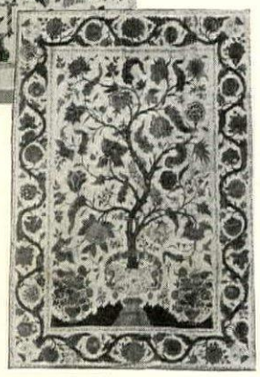
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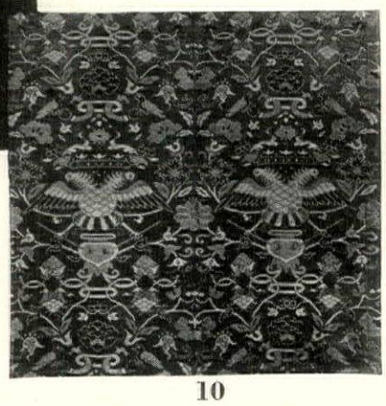
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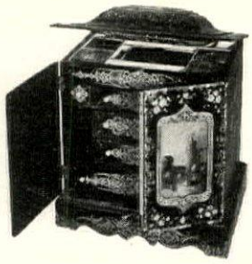
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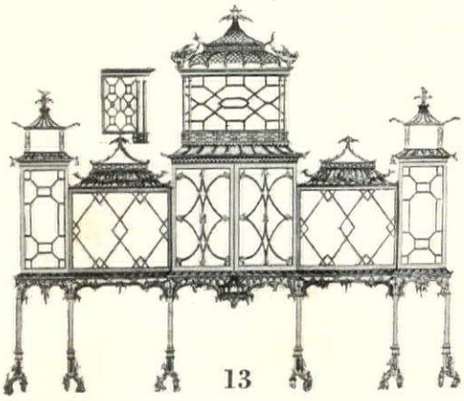

13

1. Pagoda cornices and zigzag trimming for English tastes. From "Chinese and Gothic Architecture" by William and John Halfpenny. London, circa 1752.

2. Chinese Chippendale style, such as this mahogany armchair, still influences furniture. Modern designers often echo only one line or detail (see frontispiece).

3. Doctor doll of gilded wood. Ailing Chinese woman marked modestly on doll exact region of pain, and sent doll to doctor for prescription. From Leo Gould.

4. Delft earthenware plate from 18th Century Holland, its familiar blue and white coloring probably from Ming porcelains imported two centuries before.

5. Terra cotta figure (see cover) from Venice, mid-18th Century. Strategically placed to bargain with Turks, Venice controlled the rich spice trade as well as Europe's Mediterranean route to China.

6. Export porcelain coffee pot made and decorated in China (to please the Yankees) with an adaptation of the United States seal. Mid-19th Century.

7. Resist-dyed cotton, probably made in America. China exported cotton cloth such as Nankeen to U. S. till, in the early 19th Century, new American weaving methods made turn-about seem fair play.

8. India painted cotton wall hanging of late 17th Century, influenced by Chinese and similar to Tree of Life motif which later swept Europe. British East India Co. carried brisk trade between China and India as well as mother country.

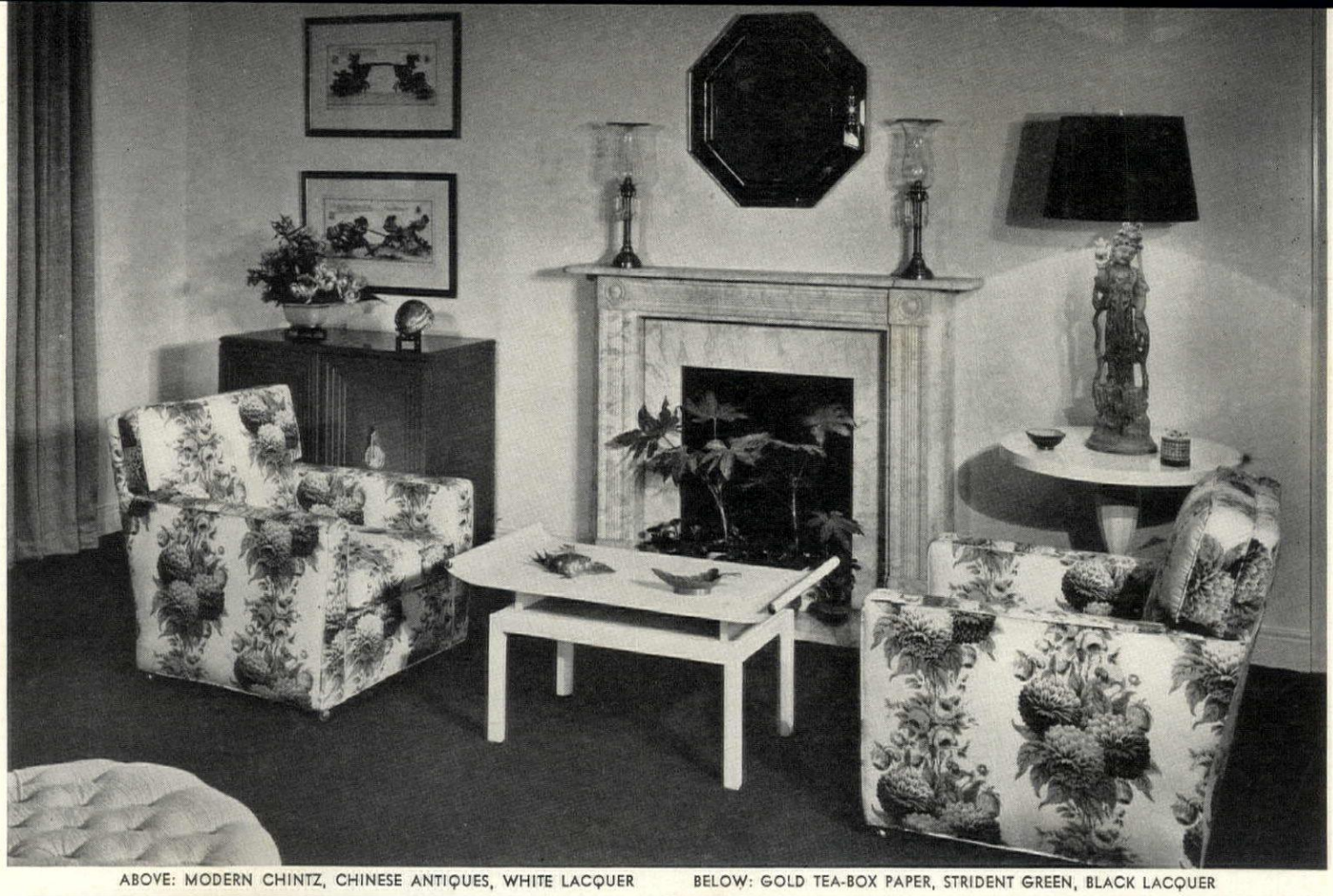
9. Carved stone head of Bodhisattva, T'ang dynasty, reminiscent in its simplicity of the Greek. Ralph M. Chait.

10. First traders to round Cape of Good Hope after Turks blocked Mediterranean were the Portuguese, under whose guidance this silk panel was woven at Macao.

11. English sewing box of lacquer mother-of-pearl, and gilt, strongly influenced by Regency. Charles Hall.

12. Stoneware teapots, Staffordshire, 17th and early 18th Century. Probably inspired by unglazed red stoneware.

13. Original sketch by Chippendale for his book "Director", London, 1753. All photographs but 3, 9, & 11, from Metropolitan Museum of Art exhibit, "The China Trade and Its Influence".



ABOVE: MODERN CHINTZ, CHINESE ANTIQUES, WHITE LACQUER BELOW: GOLD TEA-BOX PAPER, STRIDENT GREEN, BLACK LACQUER

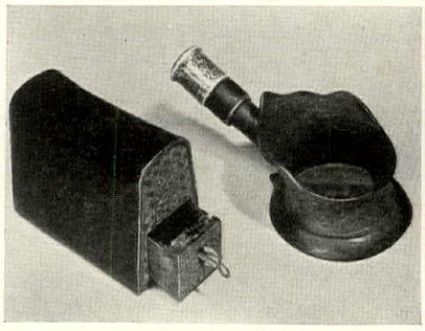
Translation from the Chinese—two rooms by a New York store

Here is Chinese Modern at its best in two dramatic rooms by Lord & Taylor. Strikingly different in effect, both use lacquered pieces for accent, simple planes of color, Chinese antiques to point the scheme. In living room (top): white walls, raspberry carpet, green draperies, Century's pagoda table, chest; Widdicomb lamp table. In drawing room: gold and white walls; Century's black lacquer cabinet

Chinese

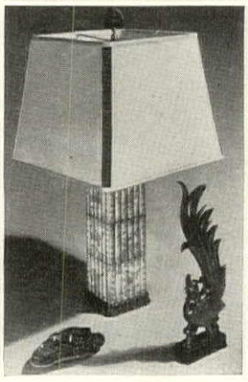
A real Chinese *kong* (bed) is a high spot in this modern living room designed by Gump's in San Francisco. Simple grasscloth walls and a plain carpet emphasize its bold fretwork, typical of the best in Chinese furniture. The cocktail table echoes another early motif. Side tables carry close-woven matting tops. Carved wooden figures of the goddess Kuan Yin, Goddess of Mercy, go back to the Sung Dynasty (960-1279). Modern fillip—the cubed pillows. Colors key to the lotus painting.

Modern Chinese Regency pieces show the widely varied effects of the trend. In antique white with bamboo moldings, these would combine effectively with Modern as accent pieces, in such rooms as those on p. 15. Both, Baker.



Antique Chinese pillow of lacquered pigskin with secret drawer for jewels; charming in a modern room for cigarettes. The open charcoal iron, still used in parts of China for pressing, is unique ashtray. Gunn & Latchford.

Long before the clipper ships opened the China seas to world trade, the lattice motif prevailed in Chinese architecture. Frequently employed by Chippendale, it lends drama to this bed by Baker.



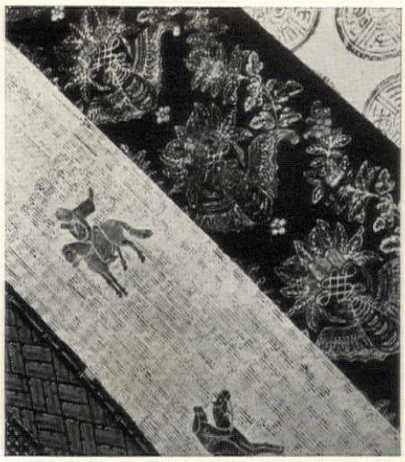
Carved spinach jade is this jaunty cock, a favorite Chinese motif; Yamanaka. Etched bamboo lamp, Little Jones. Leaf ashtray, Hammacher's.

Modern chinoiserie: Lotus tea caddy, copy of a Lowestoft design; McCreery. Porcelain wine cups, Yamanaka. Plant shelf, Ferguson; tiny figures, Modernage.

Fret gallery reminiscent of China via Chippendale, in this mahogany desk by Manor House. The desk set is from Alfred Orlik; books, Putnam Bookstore; Chinese kitchen god, Georg Jensen. Other accessories, Leo Gould.

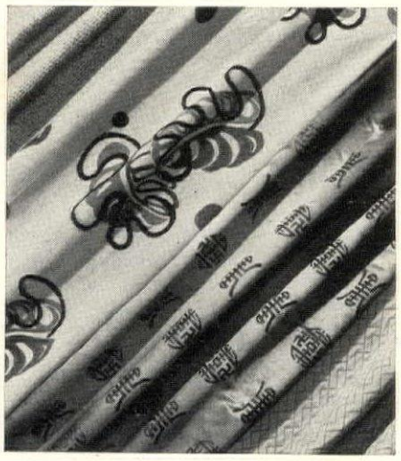
Modern is a composite style

Modern furniture and fabrics, wallpapers, rugs and accessories draw variegated inspiration from the Chinese patterns of old



Wallpaper translation "Bamboo Stripe" in mustard; Bassett & Vollum. "Shensi Horsemen", black on white; "Winged Vase of Happiness"; "Han Token of Authority"; all from Katzenbach & Warren.

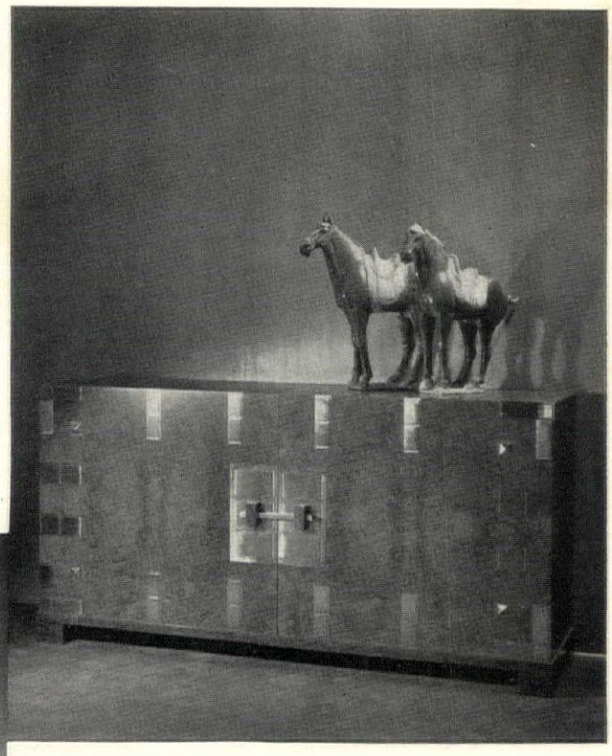
Floorcoverings carry on the Chinese feeling. Mohawk rug, lower left, recalls the familiar temple jar pattern said to have been inspired by river ice breaking in Spring. Hand-carved V'Soske rings in lattice and seal motifs.



Modern fabrics and "tribute silk": (right to left) Goodall's nubby oyster weave, Dorothy Liebes. Dan Cooper's leaf-splashed design. Gunn & Latchford's "tribute silk", Johnson & Faulkner's lattice matelassé.

Old "Chinese Lowestoft" pattern, for a modern salad bowl. Profitable part of the trade in export porcelain, its original was shipped plain from China, decorated in Chinese manner at Lowestoft; McCreery. Wooden sauce boat, Stupell.

For a modern foyer: *vitrine* of polished brass and crystal, lighted from within. Carved wood figurine, Modernage. Porcelain wine cups from Yamanaka.



From an old Korean chest, designer Robsjohn Gibbings borrowed the inspiration for his modern one of burled walnut. Mountings are nickel silver; the antique horses are rare Tang Dynasty.

Spode coffee service, modern as tomorrow in feeling, stems back to China for shapes, England for motifs. "Gloucester" pattern; Tiffany & Co. Blond double-deck tray, Waldron's.

In the Ming manner (left), a prophetic table again by Robsjohn Gibbings. Note well the pagoda top, the soft crackled lacquer finish. (For other table with pagoda top, see p. 15.)

Forgotten Vegetables

Helen M. Fox lists old greens, stalks and flowers from yesterday's kitchens which will provide new flavor today

THERE have been fashions in eating as there have been in clothes, furniture and houses. Some of our most popular vegetables today, such as celery and broccoli, were brought to the American table only recently. Exotic fruits and vegetables were always sought by epicures and long ago men travelled far and suffered privation to bring spices, condiments, rare foods, and drinks on camel-back across deserts or in frail boats through tropical seas. With the invention of the steam engine, transportation became so quick and dependable that, up to the present war, crates of fruit from Spain, endive from Belgium and artichokes from France were unloaded from fast boats onto the wharves of our coastal cities almost every week in the year—both in season and out.

Whenever peace and prosperity have prevailed, the preparation of food was refined and the variety of meats and vegetables increased. However, in times of reduced standards of living, brought on by wars or other catastrophes, the contrary has been true.

Today with the food supplies of Great Britain curtailed and Europe starving, men are growing as many vegetables—found to contain valuable nourishment by present-day dieticians and bio-chemists—as they can. Among these are tasty vegetables gone out of fashion but popular in Europe before and during the Seventeenth Century. Some of them were noted by the Greek herbalist Dioscorides of the Second Century and others by English herbalists Gerarde and Parkinson of the Seventeenth. John Evelyn, a contemporary of Samuel Pepys, but a far soberer citizen, wrote a book called *Acetaria, a Discourse on Sallets* in which he mentioned many plants since forgotten by cooks and gardeners. Other vegetables now reintroduced into present-day vegetable gardens come from China and Japan and a few were gathered in the prairies or cultivated by American Indians.

From the cook's point of view, vegetables fall into six classes: greens for salads; greens cooked as spinach or in soups; roots; shoots; stalks; and flowers, either the bud, calyx or corolla. Frequently the same plant will fit into two or more classes where both root and stalk or root and tops are eaten and often a plant will be served as a salad at one time and as cooked greens upon another occasion.

John Evelyn, who made almost a religious ritual of preparing a salad, defines it as follows: "Sallets in general—are a composition of edule plants and roots of several kinds to be eaten raw or green, blanched or candied, simple—and *per se* or intermingled with others according to the season." He distinguishes Olera which were never eaten raw from Acetaria which were never boiled.

Evelyn said "the knife must be of silver and the dish of porcelaine or Holland Delft ware, pewter and even silver not so well agreeing with oil and vinegar. . . . The lettuce, cresses and radishes must be exquisitely picked, cleansed, washed and put into a strainer and then swinged and shaken gently." A good rule for today. (*Continued on page 48*)

Asclepias syriaca

Smyrnium olisatrum

Cynara cardunculus

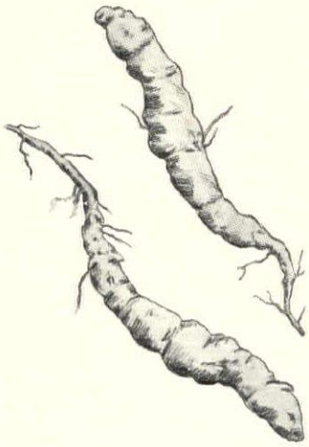
Urtica dioica

Valerianella plitoria

Scorzonera hispanica

Barbarea verna

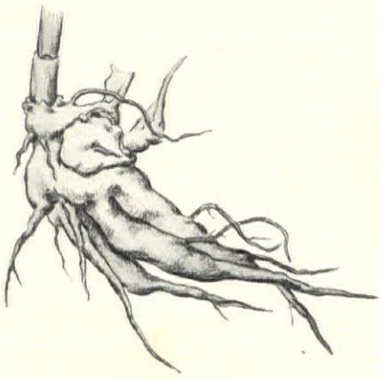
Chenopodium



Stachys sieboldi

Phytolacca americana

Borago officinalis



Helianthus tuberosus

Well-kept lawns for gracious living

A survey of lawn-making and maintenance from southern Canada to the lower reaches of the United States

By HERB SALTFORD

RECENTLY I was talking about lawns with an authority versed in the scientific side of grass growing. He remarked:

"See that large area out there? If I were going to seed it for a lawn, I'd use nothing but Kentucky blue grass (*Poa pratensis*)—there would be no need for an immediate effect; next year it would make a perfect stand; no matter what mixture I might plant, the Kentucky blue would be the only grass to be seen a year after sowing; and it would cost the owner considerably less than any mixture."

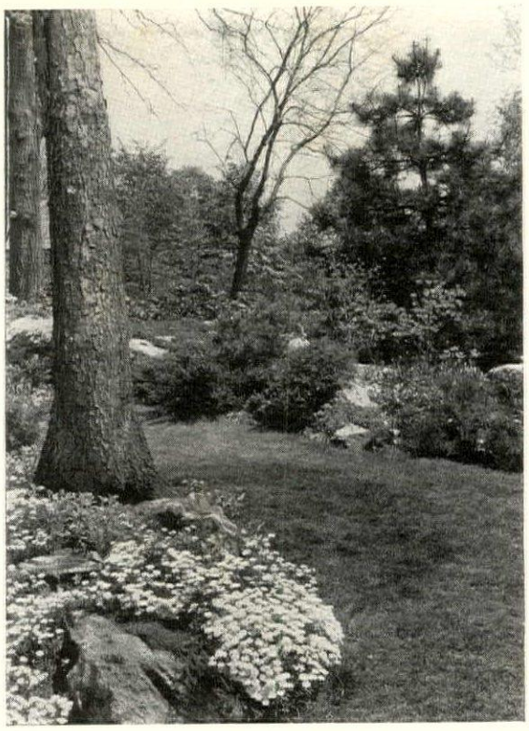
My friend was, of course, assuming that good loam soil and considerable elbow grease would not be overlooked.

Having sold a sizable quantity of mixed lawn seed to many customers over a period of years, I questioned the advisability of using just the Kentucky blue grass seed alone. It boiled down to this. . . .

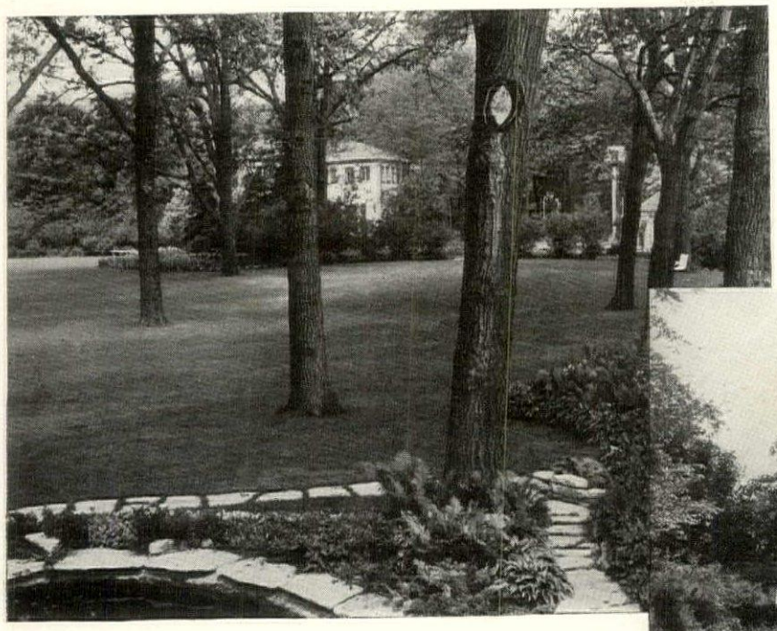
A year after sowing, any other grasses that may have been in the seed mixture would have either perished, because they were annuals, or yielded to the strong-growing Kentucky blue grass.

A mixture containing a "nurse" grass, such as red top (*Agrostis alba*), which grows quickly, but will not stand close clipping, would have made a fine sward in a short time. However, the close clipping which a good lawn must have would have caused the red top to thin out in favor of the more determined Kentucky blue grass.

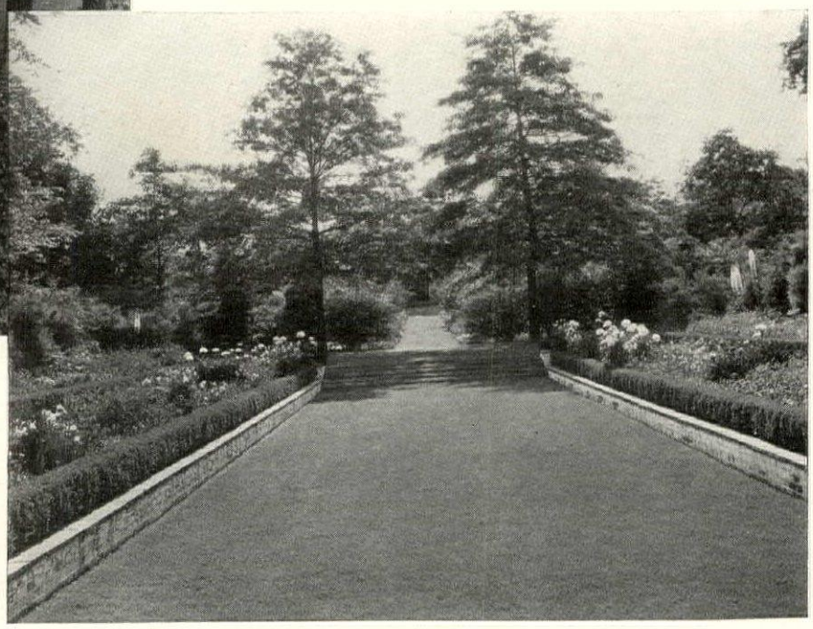
White clover (*Trifolium repens*) added to the mixture would have done little but change the lawn's appearance. Actually it will stand little abuse, but the dense, green leaves do give an (*Continued on page 53*)



For contrast. Near an informal planting of shrubs and flowers, a well-kept lawn offers the contrast of green, unbroken areas which are both restful to the eye and pleasant underfoot



Under trees. In shady places, as under trees, a special grass seed mixture calculated to grow in shade should be used. Certain trees prohibit the use of grass. Then other ground covers are recommended



Formal carpeting. Formal gardens require formal carpeting. Here the grass must be weedless, kept close-clipped and well-rolled and, to assure its constant green, properly fertilized and watered enough

Lawn restfulness. One of the functions of a garden is to impart serenity to those who work and live in it. Lawns rolling on between trees and shrubs afford this verdant sense of peace. They repay labor on them

With architecture. Lawns give houses a setting that no other type of planting can provide. They make a frame for architecture. Consequently the lawn in front of the house must not be broken much by flower beds

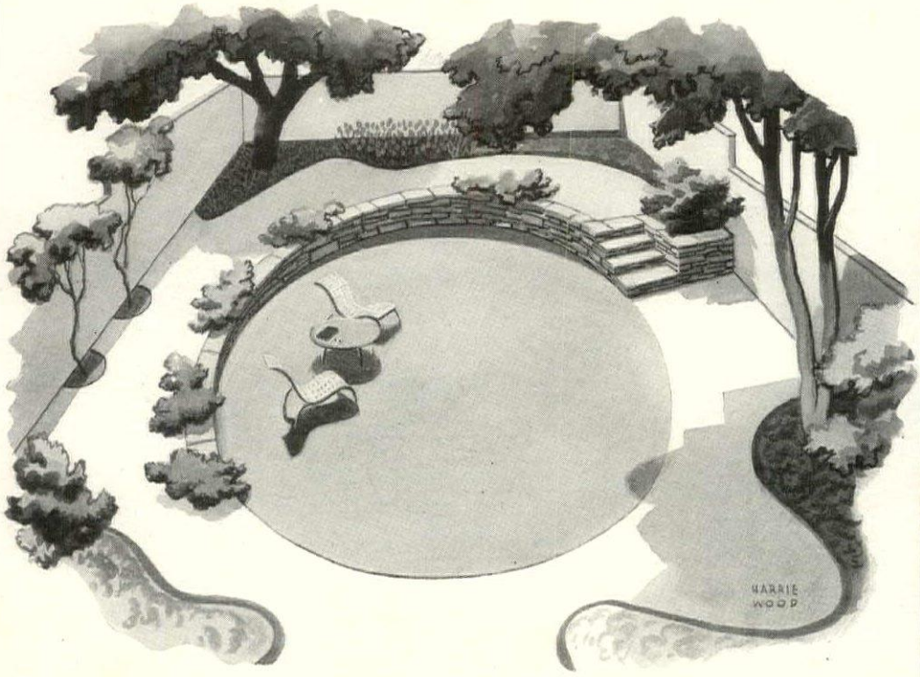
LANDSCAPE DESIGNS

for small homes

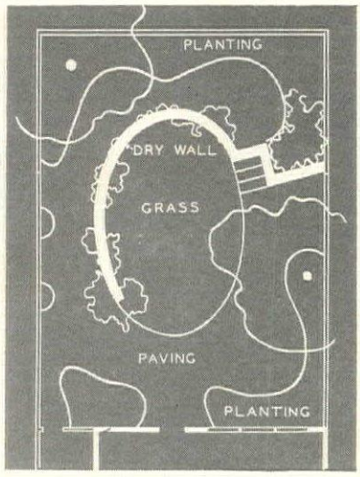
FIVE informal landscaping ideas and plans, designed by landscape architect Marie M. Harbeck, provide the basic framework for small plot planning. While the design itself is fixed, the material for building, planting and furnishing will vary according to the site and the function it is to perform. Therefore, you must consider the fundamental purpose of the area. Does it involve dogs, children, games, dining, garbage cans or drying lines? Once this is determined, consider the amount of time available for gardening, and the amount of money which can be used for building and planting.

In carrying out the design, remember pavings should be neat and smooth. A surface of gravel and screenings or of asphalt and gravel is both serviceable and cheap. Brick, stone or wood block offer variations. Fence materials range from pickets and lattice to elaborate corrugated glass and transite.

Paved and planted for sloping ground

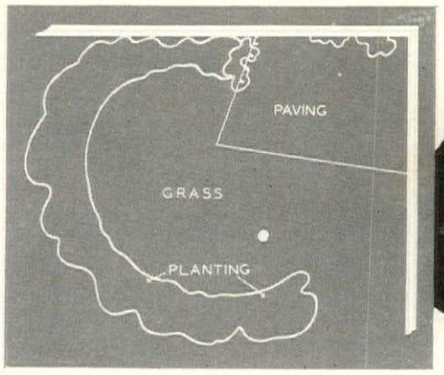


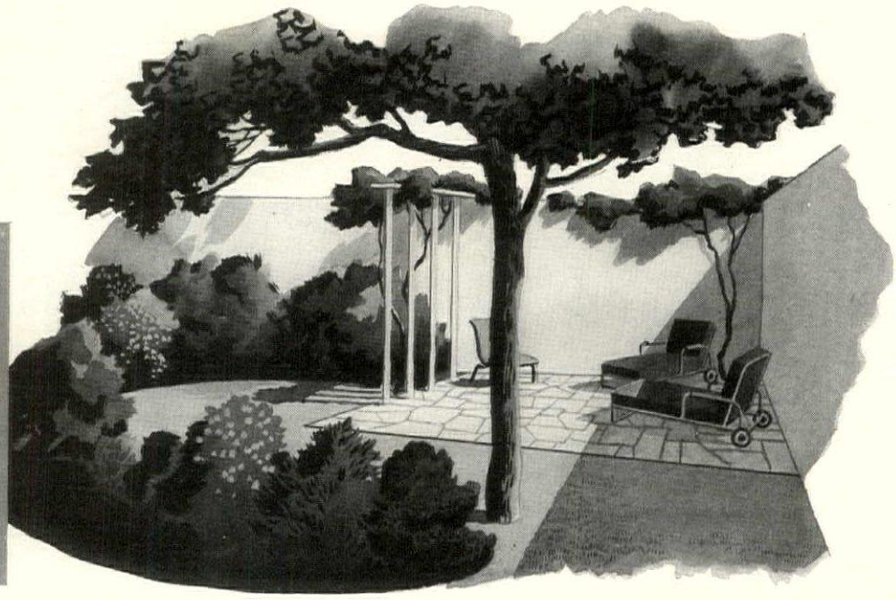
Leaving the oval lawn and stone wall neatly alone, the area between planting and paving provides a casual walk, suggests a terrace space and calls for informal planting. There is an obvious continuity which pulls the eye around the lawn, up the steps through the flowers and down fence to house



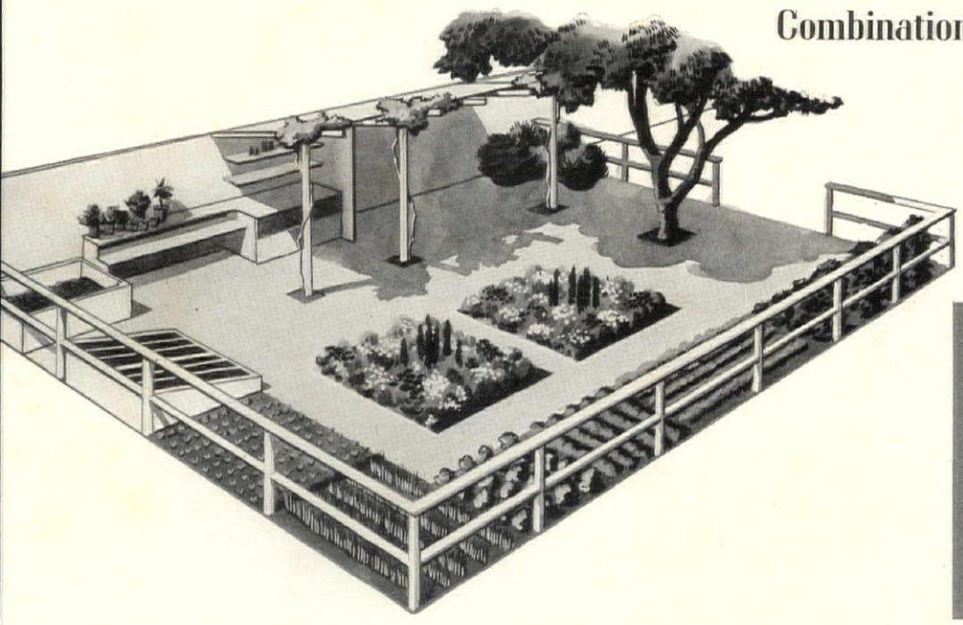
Informal treatment for a corner

The paving fans out from the corner to the semicircle of planting which partially cuts off this area from the rest of the garden. The arc of flowering shrubs and colorful perennials stops just past the corner to leave a generous opening for a connecting patch of lawn—a simple and eye-resting expanse

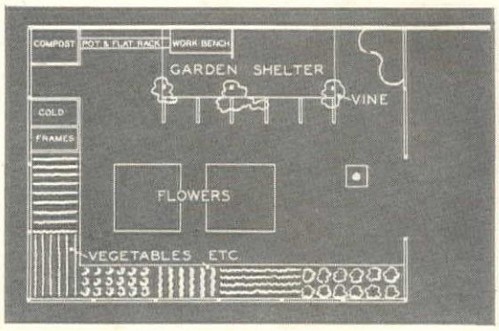




Combination vegetable and flower garden

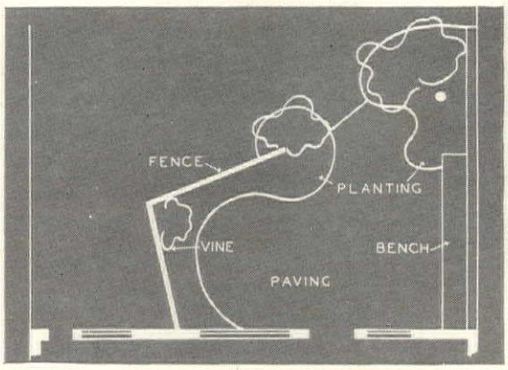


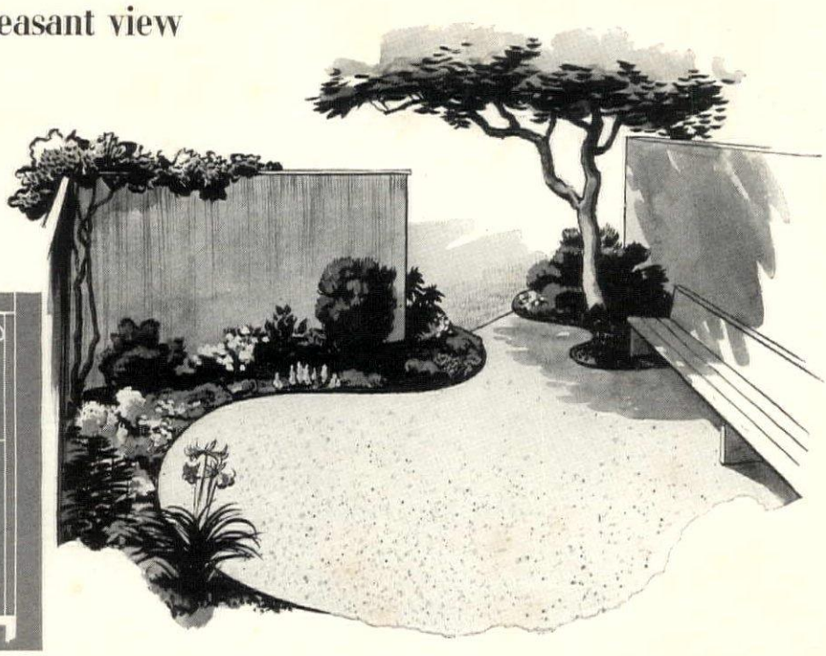
A lilliputian estate, this plan provides two square central beds for flowers, an "L" shaped border for vegetables—perhaps a special garden for growing salad ingredients—cold frames and a convenient shelter. And beneath the comfortable overhang of the shelter there is room for some outdoor furniture



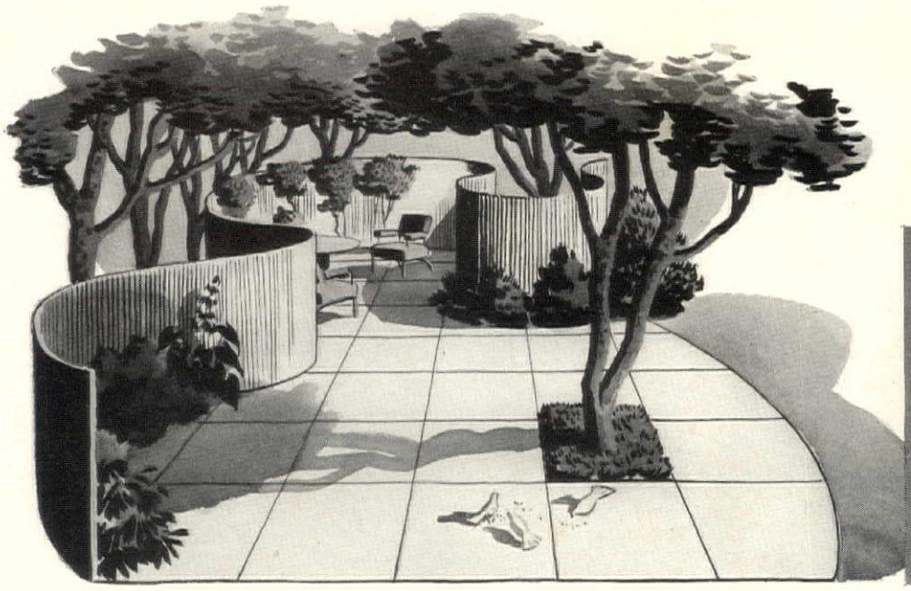
Planned to hide an unpleasant view

This corner retreat with its ten foot bench is almost entirely enclosed by an inverted "S" shaped fence. A border of low growing plants traces the outline of the fence inside the enclosure while a heavier grouping of shrubs is planted on the outside. Try potted plants on the ends of the bench

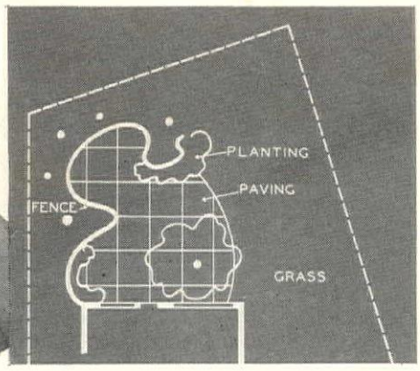




A terrace walk and garden living room



An ideal design for outdoor living is achieved by this meandering fence which bends in sweeping curves through a planting of trees and forms the curved walls of a garden room in the background. Planting on the terrace is simplified: a few shrubs line the fence and the paving is broken with flowers



1901-1941

JULY 1901

We bake ourselves a birthday cake

ONE day in early Spring, 1901, three Philadelphia architects first conceived the idea for HOUSE & GARDEN. Wilson Eyre, Frank Miles Day and Herbert C. Wise felt there ought to be a magazine devoted to the development of the country home in America—a magazine representing the best taste. Their first issue appeared in July and from that time on until 1903 it remained primarily an architectural magazine. Its readers were paying $5 a year or 50c a copy—no mean sum in those days. The property then passed through the hands of several owners and through the guidance of several editors, who expanded its policy to include decoration, furniture, household equipment and gardening. This was its editorial appeal when Mr. Condé Nast acquired the magazine in 1915. On June 1st of the previous year the writer of these notes first sat down at the editor's desk. He's been sitting there ever since.

Shortly after Mr. Nast acquired HOUSE & GARDEN, he bought and amalgamated with it *American Homes & Gardens*. He also applied to its management and editorial direction the same sure touch that had already made *Vogue* an outstanding success. From a circulation of less than 10,000 in 1915, HOUSE & GARDEN has gradually risen to more than 230,000. Many other advancements were carried forward.

From its beginning HOUSE & GARDEN has been a "class magazine". It appeals to a certain definite class of reader—to that class of people all over the country whose interest is the best taste found in American homes and the best taste produced by the skill and imagination of architects, decorators and alert manufacturers. Its editorial pages are predicated on the belief that there will always be a marked number of men and women in this country for whom the home, the whole home, inside and out, should maintain the highest standards of good taste.

OVER the course of the years many features were begun—some of them carrying on to this day. The Bulletin Board, for instance, first appeared in the September issue of 1922, the first full color page in December, 1927, and, more recently and more important than some other features, the first double number in September, 1936.

It has always been Mr. Nast's insistence that not alone should the editorial contents prove of the greatest service and be in the best taste, but also that it should be so presented to its readers. Clearly written, easily read text and captions are a service to the reader; just as much as superb photography and brilliant drawings laid out with eminent skill are the concomitants of good taste. The double numbers, well, these double numbers deserve a paragraph all to themselves.

Certain subjects concerned with the making and maintaining of homes, by their very nature, demand an expanded and complete presentation. To give them less would deprive the reader. Each of these double numbers covers one subject. It is a comprehensive monograph on that subject. Whereas one section is a medley of subjects concerning the home, the extra section is a concerto of variations carefully composed around one theme.

IN November, 1937, another editorial feature was ventured upon. Practically the whole of one number was devoted to Williamsburg and the influence the architecture, furniture, and gardens of this restored Colonial Virginia capital would extend to homes to be built and furnished and landscaped. It was received with embarrassing enthusiasm. That Williamsburg issue is a collector's item today. Since then other regions have been featured—the Deep South, the Ohio Valley, the Pennsylvania Dutch country, the James River plantations, the Mohawk Valley of New York, the historic houses of New England, the older and newer homes of both the Northwest and Southwest.

The motive that inspired the editors to venture on these regional numbers was an awareness of the rising tide of America's interest in its historic past. What we have been makes us what we are. That applies to homes as well as to men and nations. The well-equipped, well-gardened American home furnished in good taste as we know it today is the product of an infinitely varied and fascinating past. And the home of tomorrow will be well assured if it is so builded.

RICHARDSON WRIGHT.

Modern with Chinese overtones (opposite) is the theme of this morning room decorated by HOUSE & GARDEN. It is a study in textures, against which the sharp lines of Oriental accessories stand out clearly—an ideal way, we feel, of incorporating the Eastern idea in a Western house.

The rug is a striped chenille, "Fiesta" by Mohawk, which can be had in any color combination. Damask draperies, in Chinese fret design, are by Stroheim & Romann. The same firm makes the upholstery fabric—a horizontal textured chenille. Bamboo cornice is by Miller-Connell Mfg. Co.; blinds, Woodweb Shade Mfg. Co. "Wessells" armchair and "Stewart" love-seat, Heritage Furniture Co.; mahogany Federal lamp table and coffee table, Zangerle & Peterson. Lamp, Mary Ryan

Modern with Chinese overtones

East and West meet in this morning room designed by House & Garden—

The first of four pages of modern rooms reproduced in color

American art in Decoration

Outstanding American artists put skillful brushes to work for these rooms decorated by William Pahlmann

A NEW place for art in decoration is demonstrated by these new rooms decorated by Lord & Taylor's William Pahlmann. Seven outstanding artists—John Steuart Curry, Ernest Fiene, Luigi Lucioni, Robert Philipp, Frederic Taubes, Georges Schreiber and Grant Wood—cooperated with Mr. Pahlmann in creating a painting perfect for each room, even as far as echoing the actual color scheme. Here is a new and effective decorating theme.

While paintings have always played an important part in decoration, they were usually selected after the room was complete. Here for the first time the artist and decorator worked closely together to produce perfect harmony. In no instance do the paintings stand out too prominently, nor are they ever subordinated to the room.

Georges Schreiber's "Dress Rehearsal" (left) keys this dining room and card room. Its rich colors contrast with the light oak furniture, the table with swirled zebra top, and the harlequin wool fabrics which were designed by Dorothy Liebes

Ernest Fiene paints Mrs. Craig Whitney (below) in ski clothes to give a vital touch to this living room. Here are marbleized walls in Di-Noc photographic finish, and a handsome long-fringed wool fabric designed for Goodall by Dorothy Liebes

DANIELSON

Grant Wood's simple, forthright style is ideal for this country living room

Grant Wood's amusing "Adolescence" tops an 1860 cast-iron mantel in this pleasant country living room. Solid comfort is the keynote, suggested by the two brown lacquer English side chairs, the deep banquettes, the hooked rug and the bright printed fabrics. The ceiling is floodlighted to provide general illumination; lamps are perfectly placed and of the right height for reading

DANIELSON · CONDÉ NAST ENGRAVING

Mirrors, textures, pale colors make for classic sophistication

An atmosphere of extreme finesse and elegance is created by this quiet living room in the New York apartment of Mr. and Mrs. Paul Garrett. All the furniture is specially designed in bleached walnut; and the drapery and upholstery materials, specially dyed, are in only three colors—pale pink, pale blue and white. On the floor is a "Danish Tuft" beige carpet; statuette is "Hebe" by Thorwaldsen. Arthur John Hocking, Jr., decorator

Sophisticated Modern in New York

Mr. and Mrs. Paul Garrett's apartment interprets Modern in terms of mirrored surfaces, pale colors and a wide range of varied textures

THE LIVING ROOM (OTHER END SHOWN OPPOSITE)

In the living room, this curving sofa is opposite the fireplace end shown on the opposite page. It is covered in pale raw silk; the screen behind it is of bleached wormy chestnut. Note the specially designed glass lamp bases, and the curving glass table top, which echoes the lines of the little sofa. Arthur John Hocking, Jr., decorated the whole apartment

The library is square, but any monotony is broken by the arrangement of the bleached oak furniture, with insets of saddle leather and brushed brass pulls. Two walls are green and beige stripes; one is plain green, and the fourth wall is all draperies—a rough woven cedar and green fabric. The pottery figures and lamp were designed by Geza de Vegh

ABOVE, THE SQUARE LIBRARY BELOW, THE DINING ROOM

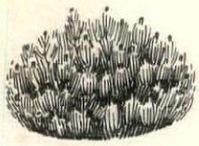
The dining room, also a small room, is enlarged with mirrored panels and a color scheme of aquamarine and red. The painted black chairs are covered in brilliant red velvet, and the draperies are specially dyed aquamarine blue faille. Other modern furniture, specially designed for the room, is made of bleached walnut with inlays of brushed brass

Foundation planting

Plants to use to avoid a jungle in the front of your house

HYBRID RHODODENDRONS

PIERIS FLORIBUNDA



PINUS MONTANA MUGHUS

HARDY EVERGREEN AZALEAS

ILEX GLABRA

ILEX CRENATA

1. Hybrid rhododendrons are broad-leafed evergreens that prove themselves most satisfactory foundation plants. Select dwarf-growing sorts and prune them judiciously to prevent growing too large. Boule de Neige is a good pure white one we think worthy of recommendation.

2. Pieris floribunda is a compact, low-growing bush with attractive evergreen foliage that is most delightful used in a planting with other evergreens. In May it bears clusters of waxy white flowers. Likes an acid soil with plenty of humus and a partially shaded location.

3. Pinus montana mughus. A compact, dwarf evergreen with the attractive long needles of the Pinus family. This plant will grow in an almost perfect circle, flat on the ground. The new growth, in early Spring, resembles thousands of tiny candles. Valuable for natural effect.

4. Hardy evergreen azaleas, an easy shrub to grow, their one requirement being an acid soil, are perhaps the gayest and brightest that can be used in foundation plantings. Proper pruning will keep them from overgrowing, the worst fault of average home foundation planting.

5. Ilex glabra—a native evergreen that somewhat resembles boxwood. The small dark green foliage found on this charming shrub makes it ideal for planting with other evergreens. Very easy to keep trimmed to a desired height. Bears most attractive glossy black berries.

6. Ilex crenata. This evergreen shrub grows into a compact bush and can easily be sheared to a desired size. It has very dark green glossy leaves and, like *Ilex glabra,* somewhat resembles boxwood. Bears a profusion of shiny black berries. Also an ideal plant for hedges.

7. Daphne cneorum, one of the most charming of evergreen plants, is perfect to use for contrast in a foundation planting. This little plant spreads on the ground and never grows over 12″ high. In early Spring and again in late Fall it bears fragrant rose-pink blossoms.

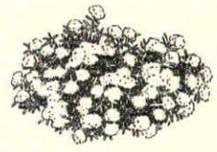
8. Enkianthus perulatus rarely exceeds 6 ft. in height and can very easily be kept well below that. Its attractive foliage is ideal among evergreens and adds a brilliant touch of color in Fall when leaves turn bright red. Bears small white bells on long yellowish racemes.

9. Taxus canadensis stricta, a dwarf-growing member of the yew family, is most often seen as a hedge plant but is ideal as a small evergreen in a grouping. Very hardy and not too particular as to soil requirements. Brilliant dark green foliage, and red berries in Fall.

10. Kalmia latifolia (mountain laurel) is a beautiful late-blooming shrub that is often overlooked. It will grow quite tall unless kept under the guiding hand of the pruning shears. In May and June literally every branch is covered with white and blush-pink blossoms.

11. Cotoneaster horizontalis. A low-growing shrub that clings to the ground. The leaves are box-like and in early Spring along every branch there are pink flowers resembling rosebuds in shape. By Autumn the flowers change to brilliant berries that remain all Winter.

12. Pieris japonica (andromeda). Here is a shrub that offers real year 'round beauty. The delicately cut foliage is attractive green until Fall when it takes on a glorious red which holds all Winter. In early Spring the bush is covered with graceful pendants of waxy white flowers.



DAPHNE CNEORUM

ENKIANTHUS PERULATUS

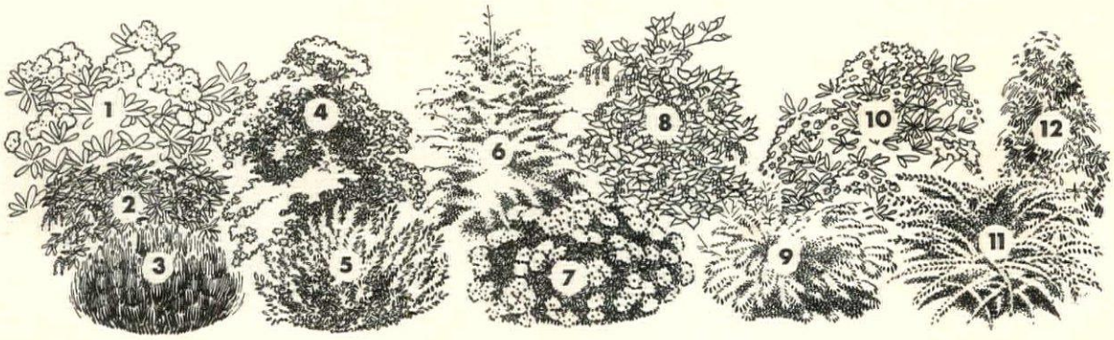
TAXUS CANADENSIS STRICTA

KALMIA LATIFOLIA

COTONEASTER HORIZONTALIS

PIERIS JAPONICA

Planting plan for the harmonious use of the material shown above

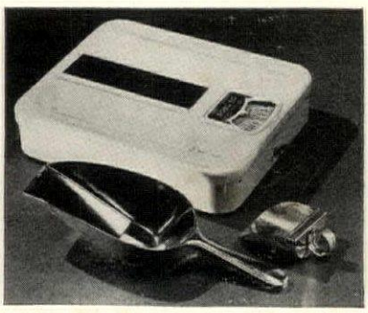


Props for preserving

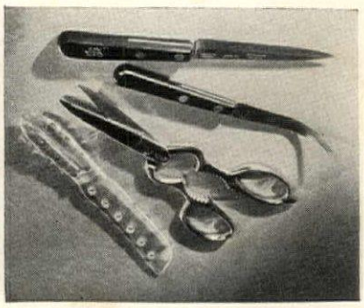
Canning and preserving made easy with the right equipment

Sieves: Vollrath's enameled colander, 95c; sturdy wire sieve, 35c; fine mesh, cone shaped, $2.95. Hammacher Schlemmer

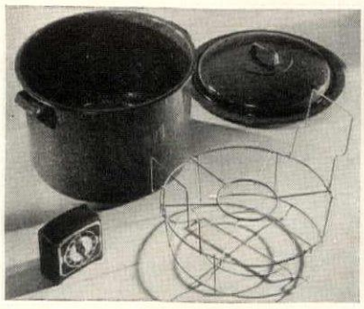
Measures: Pyrex cups—lipped for liquids; plain for dry ingredients, 15c each. Quart size, 75c. Set of spoons, 10c. At Macy's



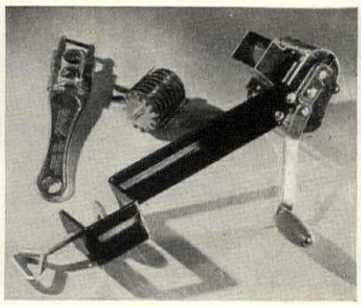
Honest weight: Easy-to-use Borg scale with dial lock, good chart, $3.50. Scoops: for sugar, 90c; for spice, 24c. At Hammacher's



Knives: Case's sharp-edged parer, $1.20; grapefruit, $1; shears, $2; plastic prevents gushing fruits, 60c. At Hammacher's



Cold pack canner: With adjustable wire racks that lift out, $1.98. Sessions Timer saves clock watching, $2.77. At R. H. Macy

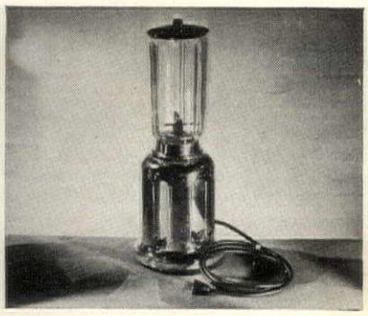


Tools for vegetables: Turn the handle to shell peas, lima beans; also shreds, $1.49. BeanX strings, slices beans, 64c. At R. H. Macy

Shredders: Set of fine, medium, coarse, 85c. Kraut slicing board, $1. Foley's Food Mill purées, costs $1. From Lewis & Conger

Fruit fixers: Berry huller, 4c; peelers for grapefruit, 19c, for oranges, 11c; cherry stoner, 13c. Make quick work. R. H. Macy

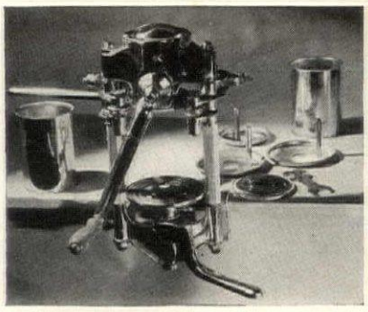
Pressure cooker: For foolproof canning, National's E-Z seal cooker—no clamps, no screws. 16-qt., $17.80. Lewis & Conger



Vitamin drinks: Raw fruits, vegetables juiced for quick canning with Universal's Mixablend, $19.95. At Bloomingdale

Enamelware: Polar's kettle, $3.85; spoon, 50c; dipper, 60c; funnel, 75c. Clip-on Taylor thermometer, $2. Lewis & Conger

Strainers: Jelly bag with adjustable rim and stand, 75c. Fruit press with heavy wood pestle is priced at $2. At Lewis & Conger



Seal in tin: National's Automatic safely, quickly seals 3 size cans. Also reflanges tops for repeated use. $14.50. Hammacher

Seal in glass: E-Z Seal and screw cap jars from jelly size to 2 quarts, 60c to $1.95 doz. Bottles, 25c each. Hammacher

Stoneware crocks: For your favorite pickles, preserves, 3 gals., $1.75; 1 gal., 75c; 2 qts., 65c. From Hammacher Schlemmer

Finishing touches: Do up your gift jars with gay, colorful labels and "decals". So attractive and easy to apply. All 5 & 10c stores

ACTRESS June Brehm plays in "Twelfth Night", understudies Miss Hayes, likes flowers, color

MODEL Rosemary Lutz courts the camera in fashions for *Vogue*, likes crisp, cool decoration

SECRETARY Peggy Burnett, in Young & Rubicam's radio department, likes rich Fall colors

FASHION MANAGER Alice Montant assists couturier Mainbocher, loves French furniture

REAL ESTATE AGENT Elizabeth Klintrup likes dinners for eight, broiling steaks in open grate

DOCTOR Sue Spencer internes at Bellevue Hospital, chooses cool colors, Federal furniture

PHOTOGRAPHER Constance Bannister specializes in color photos of children, likes modern

BUYER Dora Sanders picks gloves for Lord & Taylor, likes English antiques, must have piano

PUBLICITY WRITER Gigi Hunt scribbles copy for Goodall Fabrics, is famous for casserole

ARCHITECT Susan Stockard makes scale models, wants many windows and modern fabrics

SOCIAL WORKER Mary Righter, in the Church Mission of Help, specializes in spaghetti, salad

CHEMIST Douglas Taylor does vitamin research at Memorial Hospital, likes sunshine, chintzes

Decorating for career girls

Twelve industrious and attractive girls reveal their tastes to help us arrange the next eight pages

THESE last few weeks we've been polling, too. Polling what to us is one of the most interesting groups of Americans—career girls. Polling you and you and you—doctors, social workers, architects, actresses, like those opposite—to find out what you like to eat, how you like to entertain, what you choose for your after-five background, in all, how you like to live.

And we found that:

You're not like your grandmother, home-grown violet sheltered from the Evils of the World until she married. You're not like your mother, who paraded for women's votes and was able to discuss in all seriousness the burning question of Marriage or a Career. You work not only because you *like* working, but because by working you acquire the well-integrated personality, the disciplined, interesting mind which is three-quarters of your future happy marriage.

After five, you're a hostess and a home-maker. Your apartment, even if it's only one-room-and-kitchenette, is a miniature of the home you hope to run some day. You ponder HOUSE & GARDEN; you keep up on new ideas in decorating, cooking and entertaining; and one thing is certain—*you'll* never have to go to a Bride's School!

For you've learned in your one-room apartment that a house doesn't run itself. It's quite a change from Home and Mother when *you* have to remember to: pay the maid, send the laundry, see about having the rug cleaned, defrost the refrigerator, chivy the superintendent into rehabilitating the stove pilot-light, keep the pantry stocked with "coke", ginger ale and the fixings for impromptu meals, and so on, and on—and on. All to be done either before you leave for the office or after you come home. It takes planning, but you've learned how.

You like to cook, and usually have a "guest special". For instance, Mary Righter (one of our twelve shown opposite) and Alice Montant both vote for spaghetti and salad; Peggy Burnett for Southern fried chicken; and Elizabeth Klintrup must have a fireplace in her living room for steak and lobsters grilled over charcoal.

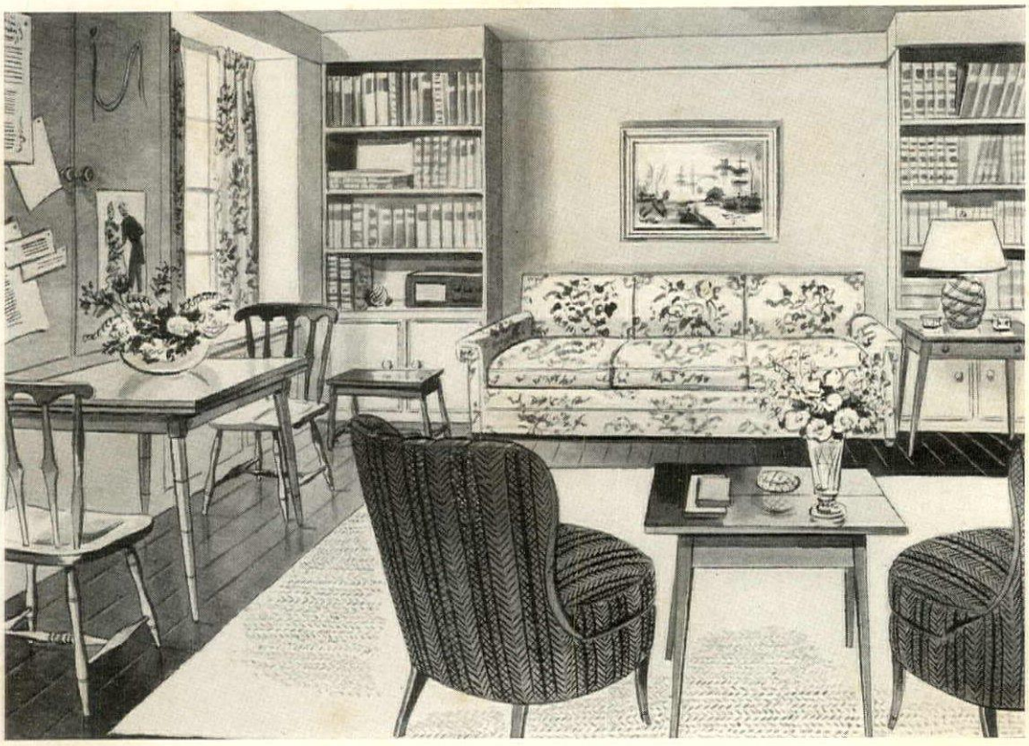
Your tastes in decoration are catholic: Sue Spencer likes cool, pale colors and dignified Duncan Phyfe furniture; Douglas Taylor likes color in chintzes; Susan Stockard wants antique French furniture, but a modern background and hand-woven fabrics.

You all love music, and want phonograph-radios and storage for records. The ranks split on classical versus swing; and June Brehm combines study and recreation with recordings of Shakespeare plays.

You insist on double studio couches or daybeds, for little sister down from college, or out-of-town (*Continued on page 55*)

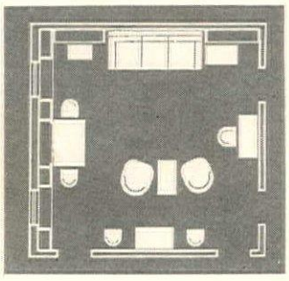
Four ways to live pleasantly and entertai

If you're taking your master's or pondering a novel, here's your background

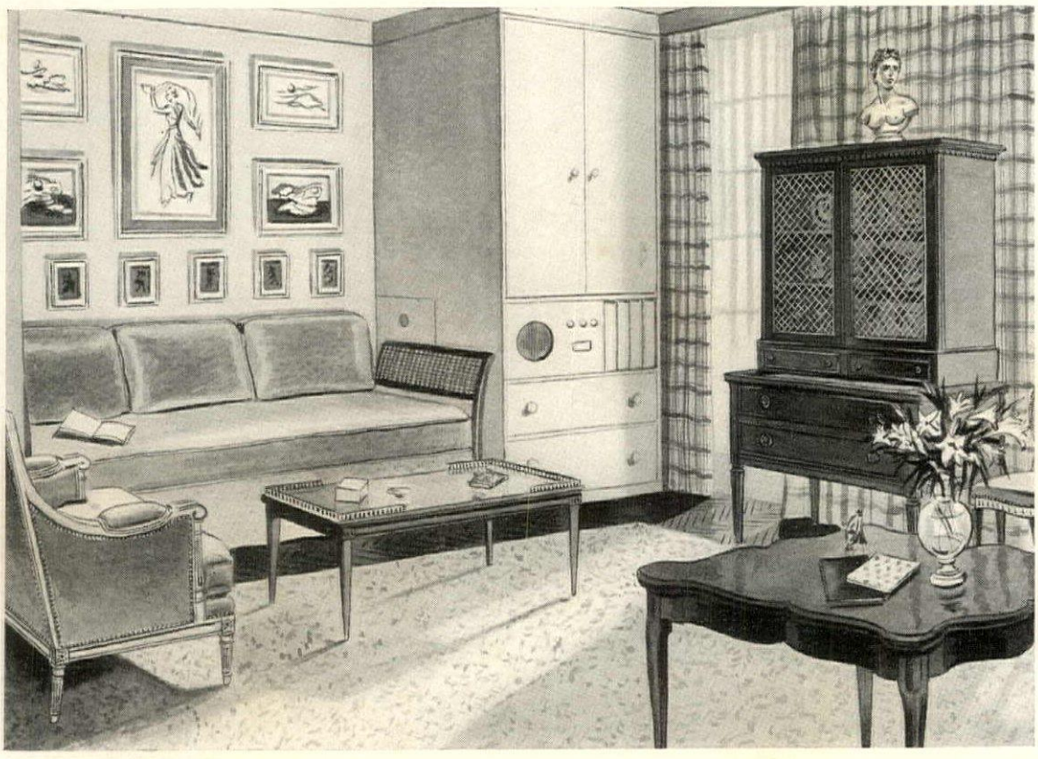


FOR A GRADUATE STUDENT or a writer we planned this room, using her books as decoration. Below the cases are cupboards for linen, and over the swivel-top console table at left (for dining) is a china cupboard, with cork "bulletin board" front.

The Burton-Dixie Lawson sofa-bed is covered in Desley's "Ivalee" printed faille, also used for draperies. Two Jamestown Royal side chairs are covered in Desley's "Thornton" red stripe. Other furniture is maple—Baumritter's "Ethan Allen" line. Martin Senour's ash gray paint is used for walls, and cypress green for floor. Rug, Amsterdam Textiles' "Hearth-tone", over an Ozite rug cushion.

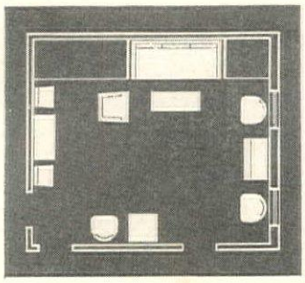


If you're writing your name in Broadway's lights, here's your setting



FOR A RISING YOUNG ACTRESS this room is designed, with photographs and ballet prints forming a major part of the decoration. In one corner is her combination radio-phonograph, with storage space for records above it, for linen below. China can be kept in the cupboard at right; card table seats four for dining.

Walls are Martin Senour's "rose-breath pink" paint; draperies pink faille with green satin stripe—Shulman Abrash's "Cadence". Covering the Burton-Dixie lounge, and the arm-chair, is Shulman Abrash's thistle color fabric. The rug is Masland's "Colorado", over an Ozite rug cushion. Furniture is walnut; Tomlinson.

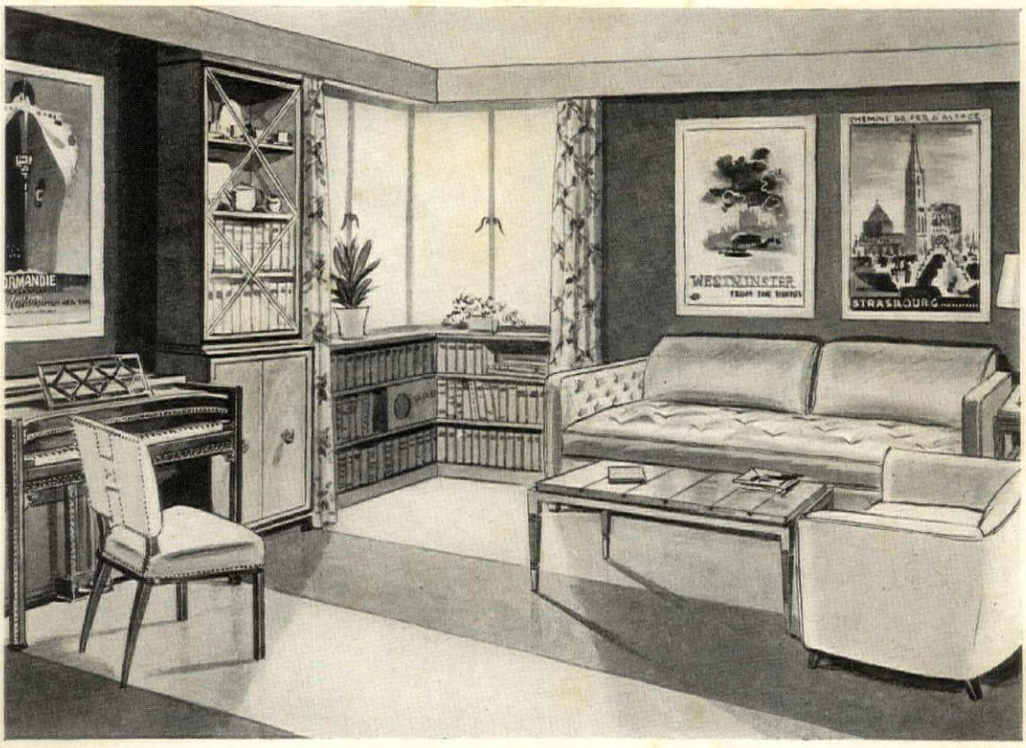


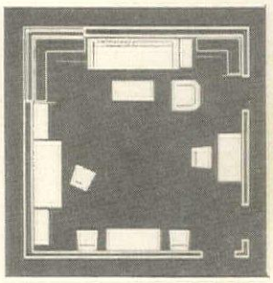
with ease in one room and a kitchenette

If you scribble publicity from nine to five, relax and entertain here

For a copy-writer we designed a sophisticated modern room ideal for clever entertaining. This career girl loves music, so we have included a tiny mahogany Musette piano, flanked by tall bookcases with cupboards for music, linen and china beneath. The walls, painted with Martin Senour's damask red paint, are gay with travel posters; the floor is broad stripes of ivy and jade green linoleum by Congoleum Nairn.

The draperies are Waverly "Morning Glory Vine" in celadon green and soft red; the Simmons daybed and the deep chair are in Waverly's green chintz. All the other furniture is mahogany, by Charak.

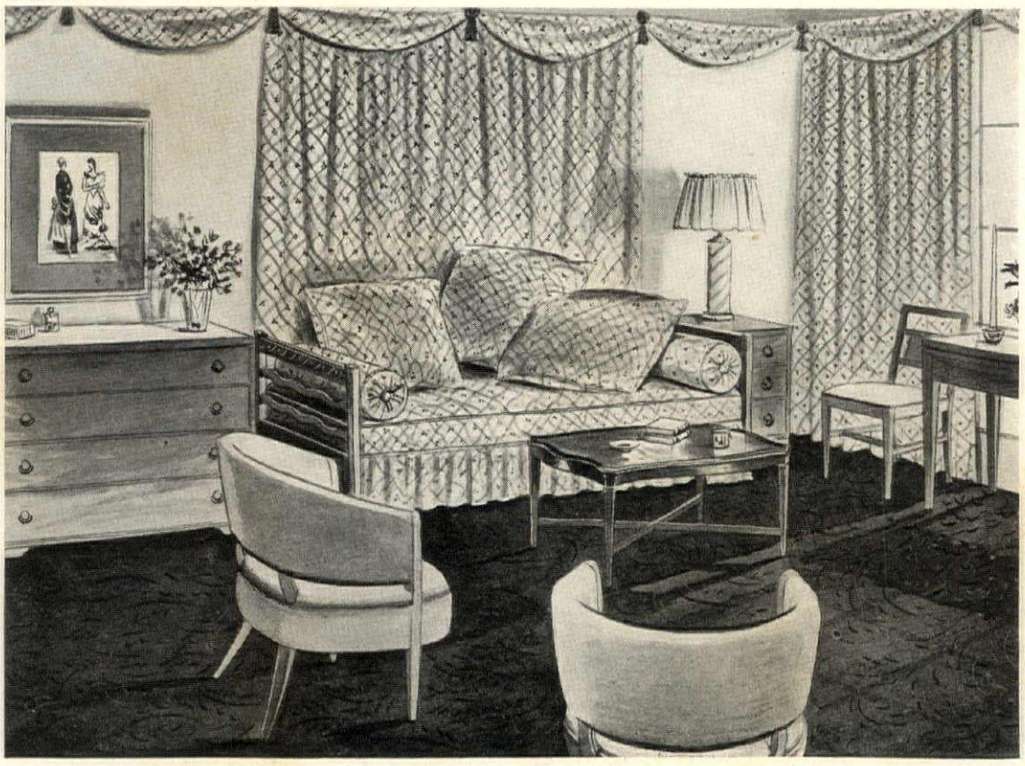


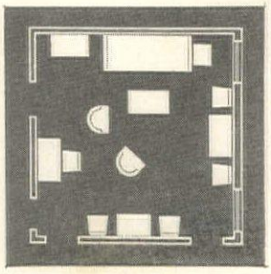


If fashion is your field, here is a design for your after-office hours

For a fashion designer is this very feminine little room taking its theme from the Godey print over the chest of drawers. Cyrus Clark's Everglaze chintz forms a ceiling swag round four walls, also makes draperies at windows and behind bed. The table, right, is a Michigan Artcraft walnut Extensole which opens for six.

Light oak chest, side chair and convenient three-drawer night stand are by Kent-Coffey. The two armchairs are by Michigan Seating; the mahogany coffee table by Charles Sligh. The rug is Masland's "Argonne" over an Ozite rug cushion. Added notes of comfort are large pillows on the inviting Simmons daybed.





Informal setting—three rooms and

DANIELSON

For leisure hours, the living room of this career girl's apartment is comfortable and inviting. Whether she is relaxing with a good book, or expecting guests, its contrasting shades of greens are restful and sleekly citified with simple maple pieces. The walls are yellow green, while the Strahan striped wallpaper, put on horizontally to form a dado and deep border, produces a fresh modern effect, as does the sofa's emerald green slipcover and the shell collection framed on a sandpaper background over the sofa. Furniture, Whitney maple, from W. & J. Sloane; rug, Masland frieze; fabrics, Goodall Decorative Fabrics; trimmings, Mansure; Philco radio, Liberty Music Shops; Pella Neoclassic Venetian blind; lamp, Mutual Sunset; bowl, American-Way; other accessories in the room, Lord & Taylor

ndependence

TYPICAL Career Girl Gigi Hunt, who does publicity for Goodall Decorative Fabrics, gave us pointers in planning the three-room apartment shown on these two pages.

It is a real apartment with an honest-to-goodness kitchen and a little foyer which can be used for dining. This was important because Gigi is a boss cook after the whistle blows at five o'clock. She loves, too, to have an audience for her handiwork, and likes nothing better than to gather her friends around for everything from cocktail snacks to sumptuous feasts.

The living room is arranged for sociability with comfortable sofa and easy chairs. It is gay and informal, just as Gigi wanted, yet like the rest of the apartment has a feeling of smart modernity in its single color and its simplicity. The desk, whose drop leaf can be used for dining, holds a radio over which she can tune in on her favorite swing bands.

The bedroom is gay and provincial although planned for a city apartment. Gigi likes its quaint effect, its dotted Swiss ruffles and Colonial floral wallpaper. As in the living room, the furniture is maple, its sturdy charm suggesting the old saltbox houses of early New England. Even the details on the pieces are such as might have been produced with the limited cabinet tools of pioneer times—the scalloping on the base of the dresser, the caliper and punch carvings on the foot of the bed and provincial painted decorations. The oval braided Tex-Tred rug carries out the same early American atmosphere

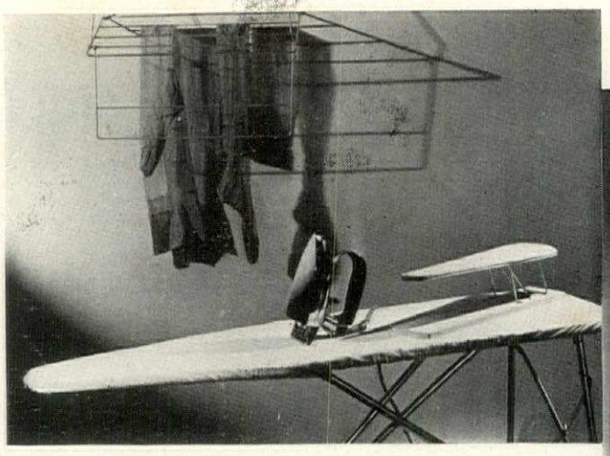
Dinner for two or four—or at a pinch, six—can be served in this small foyer alcove. The table pushes back against the wall when not in use, and the low server acts as storage space for linens, silver and dishes. During the meal itself, it can be used as in the picture to hold later courses. This furniture and that in the bedroom above is from the Salt Box group, designed by Michael Hallwood. It comes from McCreery's as do all the accessories on this page, except for the boudoir chair above, which is from McCutcheon's. Wallpapers, A. H. Jacobs. Shelf over server holds more of Gigi's shells

Contributions to leisure after five

These conveniences can make your apartment pleasant to live in and extremely easy to care for

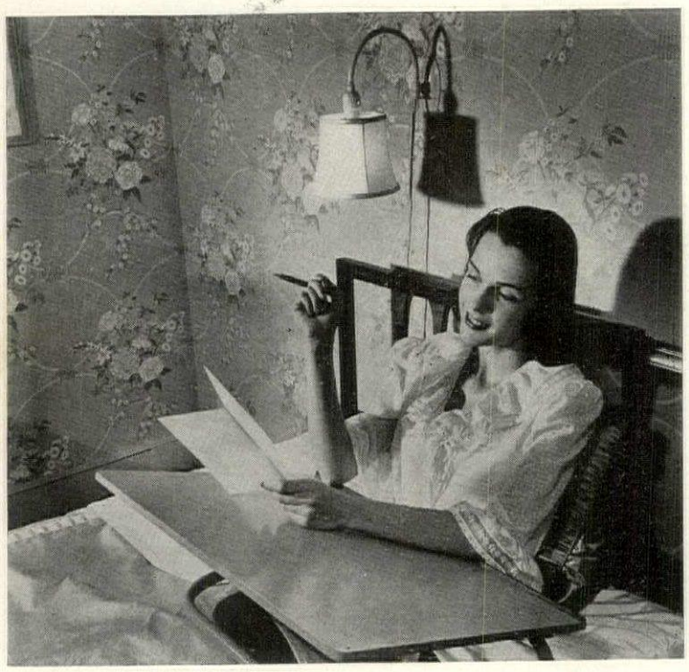
YOU who have to spend the hours from nine to five at your career have learned to make the most of the remaining time. All very well for young marrieds to play house all day—but in order to have any leisure at all during your after-office hours you must run your house like your business—with efficiency and precision.

Perhaps you have a maid who does the heavy cleaning, the scrubbing and polishing. But to cut down her hours to the minimum and to add the fine touches which no maid can give, consider the conveniences here.

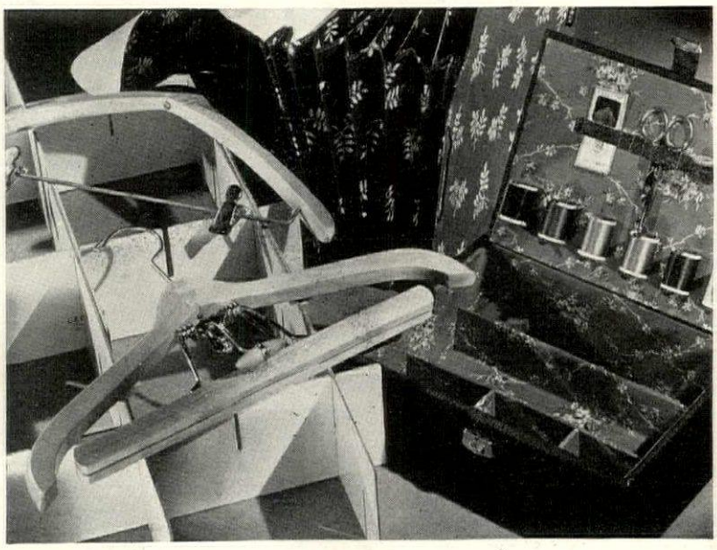


Pressing details: General Electric iron, with heat control for various fabrics, $6.95; Hideaway dryer, 18″ x 11″, hangs over any door or window, $1.25; both Lewis & Conger. Rubber-tipped ironing board, $3.69; sleeve board for small pieces, 84c; both Macy

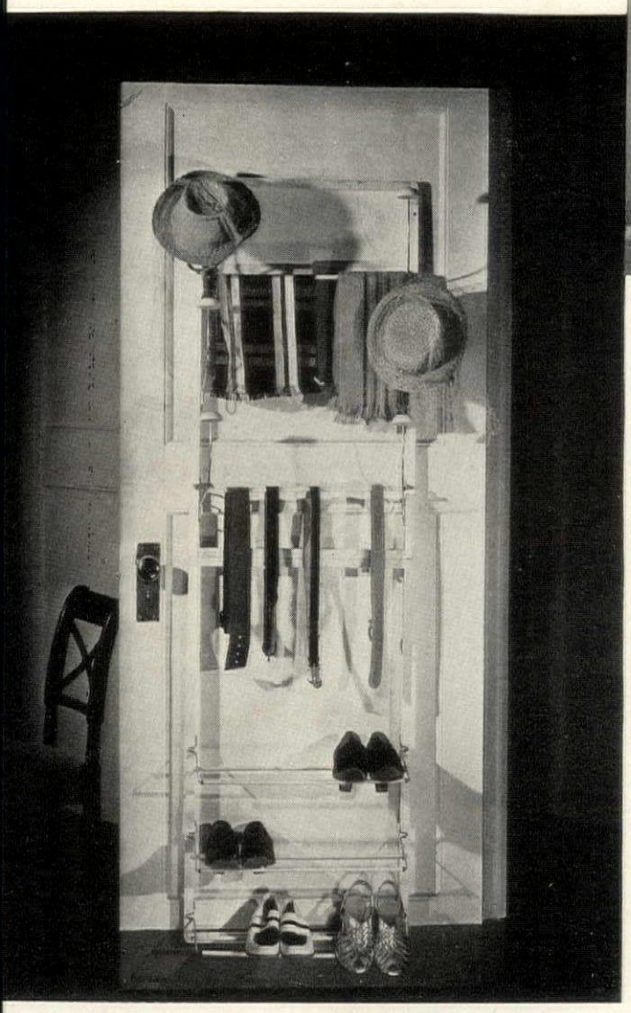
Breakfast in five minutes: Two-cup electric coffee pot, $2.39; and Coffee Robot for "brunch" parties, $12.17; both at Macy's. Two-slice Toastmaster, always reliable, $16 at Lewis & Conger. Handy-Andy orange squeezer has a measuring pitcher good for many other things; $1 at Bloomingdale's



Solid comfort is model Rosemary Lutz's verdict on this read-in-bed setting. Adap-Table has various heights, angles, $3.98; Bloomingdale's. Pin-up boudoir lamp slides up and down, $5.95; Lewis & Conger. The three-sided blue satin pillow especially for reading in bed costs $2.98, to be found at Macy's



Neatness is an asset: Setwell hangers for unwrinkled suits, 95c each; "Neaties", cardboard slats to divide drawers, $1.45; Lewis & Conger. Fitted sewing box for stockings and small mending, $2.95; chintz-covered accordion "file", just like an office one, for gloves, stockings, handkerchiefs and accessories, $2.95; from Lord & Taylor



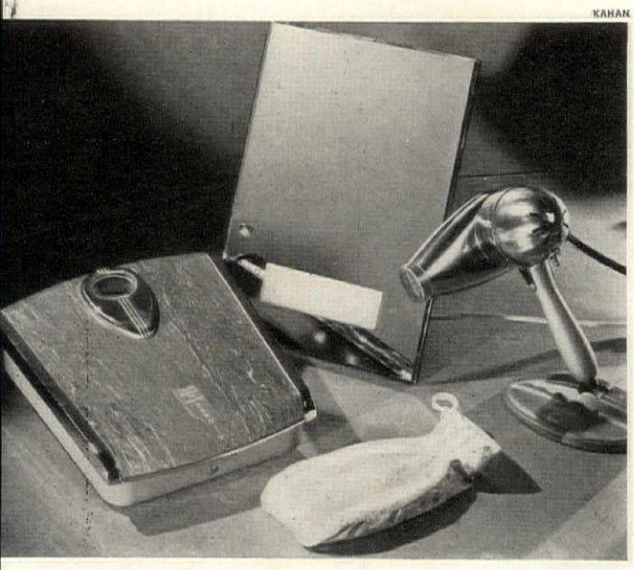
Wardrobe in one: This is a find for few-closet apartments—a rack of unpainted wood which fits inside your closet door. As you see, it will hold six hats, nine to twelve pairs of shoes, and innumerable belts and scarves. All for the tiny sum of $1.69, and you find it at Bloomingdale's

Minitables are fine for buffet suppers. Use them also as end tables or occasional tables. They fold compactly, as you will see, and two packed in a box are $6. Find them at The Bar Mart

Salad set: Wooden bowl, $1.79; servers, $1.59; Bloomingdale's. Paper napkins, Dennison's. Pfaltzgraff casserole, $2.25; Hammacher Schlemmer.

"Ideal for table cooking," says actress June Brehm of this Manning Bowman table grill—to cook steaks and chops with not a puff of smoke. $9.95 at Bloomingdale's. Stainless steel fork with black wooden handle, $1.50; rabbit salt and pepper shakers of polished natural wood, $2.95; both from Hammacher Schlemmer

KAHAN



Your face is half your fortune—inspect it in an electric mirror, $5.95 at Lewis & Conger. Pedestal hair dryer, $4.64 at Macy. Accurate scales, $5 at Bloomingdale's. Powder mitt, flowered taffeta on one side and terry-cloth on the other, with refills available, is $1.25; from Lord & Taylor

Weekending is fun if you have the right luggage. Here, a model's hatbox covered in gay plaid, for $2.95 at Lord & Taylor. This can also be used in the closet for storing your hats. A fitted rawhide bag with 8 gold-topped bottles which are quite pretty enough for your dressing table, costs $14.89 at R. H. Macy

After office hours, career gi

"Curry makes an ideal buffet," says Elizabeth Klintrup (left), who chose this setting for eight. The curry itself is served from a copper and brass chafing dish, $35 from Saks-Fifth Avenue. The duck covered dishes hold rice ($8 each); these and the wild horse plates ($30 dozen) also from Saks. The rattan tiered centerpiece, $7.50; the lemon service plates, $25 dozen; wooden bowl and crystal-handled servers, $6.25; all Carole Stupell. Flatware is Community Plate "Milady" pattern; forks, $12 dozen; knives, $21 dozen. Leaf-shaped dishes, $4.50 and $27.50; Hammacher. The French salad set, $5.50; Bellows. Cloth, $15; napkins $1; at Mosse.

In rural mood (below). "Grenoble" Heirloom plate: forks, $14 dozen; knives, $22 dozen. Covered casserole, $5.25; individual casseroles, $18.50 dozen. Duck dish, $4; foliage plate, $18.50 dozen; aquamarine swedish glasses, $15 dozen. All Carole Stupell. Washable daisy mats, $7.50 dozen. Green pottery apple saucers, $9 dozen; Mexican tin dinner plates, $20 dozen. From Alice Marks.

Cocktails at five-thirty (left). On an automatic two-tier table ($32.50) that folds into the half-size shown, place a modern crystal and copper tray ($6.50). The Martini mixer and the glasses are crystal with copper bands; mixer, $8.50; glasses, $18 dozen. Copper thermos, $10.75. Pottery snack dish, $9.50. Embroidered linen cocktail napkins amusingly decorated with appliqué "before-and-after" faces, are priced at $9.50 for eight. The sprightly English porcelain cock costs $15. All of the accessories are from Saks-Fifth Avenue.

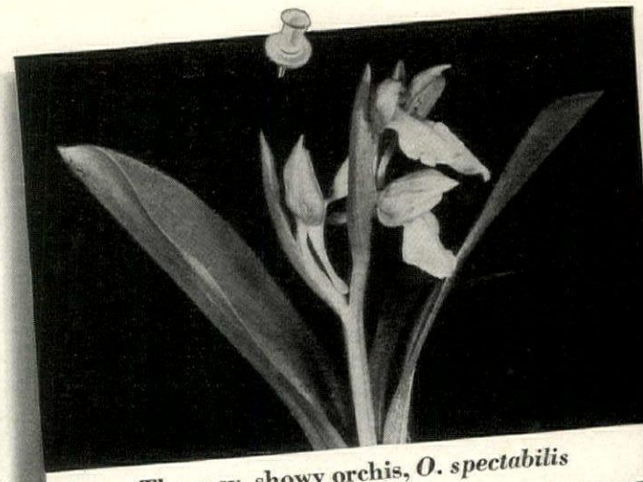
hostesses relax and entertain

Snacks after the show (right) in an informal and colorful setting. Blue and white cotton damask cloth and six napkins, $9.50. Magnolia wood cheese board, $6.75. Magnolia wood popcorn set of seven pieces, $37.50. Brown and turquoise pottery olive or pickle jar, $1.50. All Saks-Fifth Avenue. For milk-bibbers, a Wedgwood Liverpool jug, with grapevine border and full-rigged ship for decoration, $20 from Plummer. For beer-drinkers, heavy green coaster-base glasses, at $9 a dozen, come from Carole Stupell.

Dinner for two (above), planned around this exquisite English field flower china, $22.50 for service for two ($16.50 for one). Flower-enameled finger bowls and plates are $37 dozen; the matching goblets are $17.50 dozen. All are at Alice Marks. A two-compartment covered vegetable dish of Reed & Barton plate, $30.00; Louis XVI serving fork and spoon, $7.50. Dusty pink cotton and cellophane mat set, 17 pieces, costs $14.75; from Mosse.

"Come Sunday afternoon for tea," says Peggy Burnett (right) and cherishes her "Grande Baroque" plated silver service, by R. Wallace, 5 pieces only $110. Waiter, $60; plates, $5 each. "Personality" plated teaspoons (by R. Wallace) $8 dozen. The Spode Lowestoft teacups are blue-white china with dark blue and gold American eagle, $86 dozen. The matching Spode tea-caddy is $16.50. All from Plummer. The sheer organdy cloth and six napkins, linen appliqué in a border of conventionalized foliage, are $45; at Mosse.

Cultivating Wildflowers



The easy, showy orchis, *O. spectabilis*

Rue anemone, *A. thalictroides*, a Spring bloomer

Wood anemones as pot-grown by the author

Walter E. Thwing explains how to grow wildflowers in pots and lists those most amenable to this indoor culture

PERHAPS you will wonder why this, the first of our discussions of wildflower growing, should be devoted to pot culture.

In the first place it affords an excellent opportunity for observation and study that will bring us an intimate acquaintance with the nature and form and habit of growth of the natives. It is a fascinating and enlightening experience to watch from day to day, almost from hour to hour, the growth of these interesting plants. You can see the queer little goose neck of the trillium push its way through the soil, pulling after it the tightly folded leaves. You can see the stem straighten, the leaves unfold, revealing the flower bud, the sepals open, giving you the lovely three-petaled blossom. Or you can watch a tiny pointed shoot develop in five or six weeks into an exquisite ladyslipper.

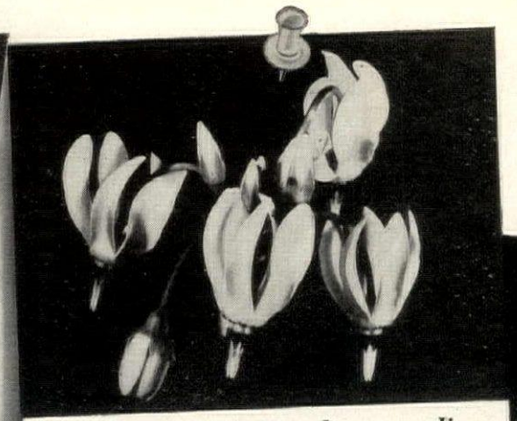
True, you can watch these engrossing processes in your wild garden, but some stages of the evolution are amazingly rapid and daily observation in the wild garden may not always be possible. Pot culture also can be a graphic demonstration of the important principles involved in growing native plants and offers a particularly good opportunity to fix these principles in mind. We are more readily tempted to accept the conditions that exist in the garden.

In preparing for pot culture we must create the conditions and in doing so are constrained to consider more carefully what the requirements of the plant are and how to meet them. Then there is the pleasure of having some of our loveliest natives right in the house during their flowering period. How well you come to know and love them; how doubly determined to enjoy their cheery Spring greeting each year thereafter in a wildflower sanctuary of your own.

Of course, pot culture is not the ideal method of growing wildflowers, nor is it a permanent one. But it is a pleasant interlude serving certain worthwhile purposes and doing no serious harm to the plants—even the more delicate ones—if they are properly cared for during and after the pot stage.

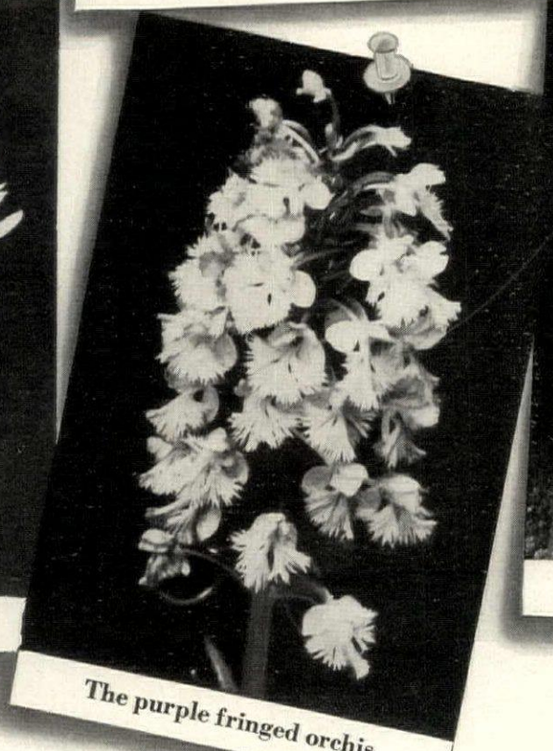
Wildflowers are not house plants—it is important to realize this right at the start; they can not live under typical house

Springbeauty, *Claytonia virginica*



Shootingstar, *Dodecatheon meadia*

The fragrant, rare double bloodroot



The purple fringed orchis

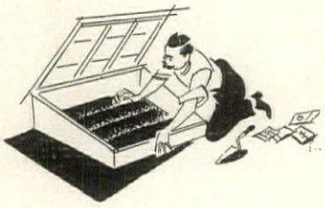
The dwarf white trillium

plant care. Pot culture is simply a special and temporary method of wildflower gardening and to be successful it must be based upon the same principles as a naturalized wild garden outdoors. The broad general rule, of course, is to simulate as closely as possible the cycle of conditions that the plant meets with in its native home.

Consider Dutchman's breeches as an example. It flowers in April on some wooded hillside before the leaves of the trees have created much shade. By the end of May or early June its foliage has died and its root matured. All Summer it lies dormant two to four inches deep in the moist, shaded, woodland soil. In the Fall the trees drop a blanket of dead leaves over its bed. It sleeps contentedly through the rains, the snows, the freezing of Winter. Its rest is not disturbed by the thawing and heaving of the ordinary garden because of nature's leaf mulch. In March it stirs to new life. The ground is soaked with rain and melting snow. The days are cold, the nights often freezing. The trees are still leafless so that the sun's warmth can strike through the bare branches. When the first balmy days of April arrive, even while the nights are still frosty, the plant seems almost to leap into foliage and blossom. There's the natural pattern for Dutchman's breeches and for many of its companions. In growing these plants, whether in gardens or pots, our problem is to parallel this pattern. The Spring wildflowers, blooming in April, May, and June, are most suitable for pot culture, so our discussion may be considered to apply particularly to them.

Don't force them. We are talking, of course, about growing wildflowers in pots, following pretty closely the normal cycle of their lives. We are not talking about forcing them. True, it is possible to advance the flowering season a little without harming the plants seriously. But this advance, I think, is best limited to the degree of seasonal fluctuation found in nature. Forcing plants into blossom too early strikes me as being very much like waking a baby before it has had sufficient sleep. Health and disposition both are likely to suffer. Not only is an adequate resting period necessary, but so also is the proper development of root to support growth and flowering. Anyway, why rush things? Why not let the wildflowers, even in pots, hail the blessed event of the world's rebirth? Perhaps that is just a personal preference. It is possible, if you like, to force some into blossoming while the Snow (*Continued on page 45*)

August Gardener's Calendar



1 Stop feeding roses now. Keep soil well cultivated to set up a dust mulch. Water the soil well but don't wet the foliage. Continue your spraying and dusting regularly.

2 Remember that there are American-grown tulips for planting this Fall. But if you can't get them, try some other American-grown bulbs. Give tulips a dressing of bonemeal.

3 Dusting sulphur will prevent that whitish look on phlox leaves known as mildew. Dust twice a week early in the morning. Snip off faded flower heads to prevent plants reseeding.

4 Oriental poppies should be dormant at this time and so can be divided. You can separate the crowns and start new plants from small pieces of root. Keep root cuttings shaded.

5 Prune back the long wayward runners of wistaria to within about four inches of old wood. If the vines are allowed to become too dense they will not bloom as well the next year.

6 English ivy growing in the garden will make good house plants if rooted now. Strong cuttings taken from the plants and started in a sandy shaded spot should do the trick.

7 Pansy and forgetmenot seed should be sown now for next year's bloom. Buy only the best seed. Work the soil well and then sterilize it. Keep bed shaded until germination.

8 Peony list should be made up and orders sent out. Plan to include some of the rarer sorts in your garden. The singles are especially showy and tree peonies are a real thrill to grow.

9 This month plan to start a strawberry bed or replant the one you may already have. Buy pot-grown plants or set out side runners from old plants. Keep watered after planting.

10 If your phlox bed has become crowded or there are some plants that you would like to divide, it's a good idea to make notes of the color. Dividing should be done in the Fall.

11 It is time to stop pinching back chrysanthemums and allow them to set buds. If you are after exhibition blooms, pinch out side buds. Spray with Black Leaf 40 for plant lice.

12 When cultivating, be sure to remove all volunteer seedlings of elms, maples and other woody stock. In a very short time they will strangle plants that are growing near them.

13 Lupine seeds can be sown in the open. The best plan is to sow them in the spot in which they are to grow. If you must transplant lupines it is best to hold this until Fall.

14 A last planting of string beans can go in the garden now. The low-growing bush types are best for planting this late, for they are much easier protected in case of early frost.

15 Perennial seeds should have gone into the cold-frame last month but it is still not too late providing the seedlings are allowed to winter in the frame. Buy only the best seed.

16 As plant lice put in their appearance on nasturtiums, get the nicotine spray. It might be necessary to spray every few days but it certainly is well worth while to control them.

17 Daffodil bulbs should be ordered now. There are many of these bulbs being grown in this country, many superior to imported varieties. Try some of the very beautiful new hybrids.

18 Late afternoon and early evening is the best time to water the garden—except roses. These should never go into the night with wet foliage, since evening sprays induce mildew.

19 August, strange as it may seem, is a good time to move evergreens. Water the plants well before and after moving. It is important they go into Winter with plenty of water.

20 Even at this late season celery, potatoes and tomatoes will get blight. Spray with Bordeaux mixture. Be sure and wash off well sprayed or dusted fruit and vegetables after picking.

21 Autumn is the real time for making lawns. Dig the ground and apply generously a well-rotted organic fertilizer. Sow good lawn seed next month and keep the seeded plot watered.

22 If peonies are put into the ground early, care should be taken to keep them well watered until the Autumn rains start. A good mulch of grass clippings or peat moss will help.

23 Many of the herbs can be cut now and dried for Winter culinary use. A cool, airy, shaded spot is best for drying. You will find them spicier if cut just before the blossoms open.

24 Do not let late-growing weeds set seed in sections of the vegetable garden which are not now under cultivation. If you do, the seeds will carry over Winter, all ready for Spring.

25 Thin out late-sown vegetables which are growing rapidly, to prevent overcrowding. Early potatoes should be lifted as soon as the vines are ripe. Spread out to dry before storing.

26 You can start now picking the flowers that are to be dried and used for Winter bouquets. Bunch and hang upside down to dry. Strawflowers are best picked when half open.

27 Have you studied Fall catalogs? Fall is the time to do much of your planting, so lists should be on their way. Keep in mind that it is poor economy to purchase cheap stock.

28 If you haven't already done so, lift and divide overgrown narcissus clumps. The increase will amaze you. Enrich the soil and replant the large bulbs. Naturalize the rest.

29 Aubrietias, arenarias, bugle, creeping phlox, most sedums, and snow-in-Summer are rampant growers and unless they are cut back they are sure to choke out other rock plants.

30 The dahlia fancier should be busy thinning and feeding his pet plants. They will need, too, plenty of moisture and an active hoe. Keep your eyes open for borers.

31 As the blooming proceeds, keep notes of desirable moves in your border. It may be an iris here or a phlox there, but it is hard to remember unless you write the changes down.

▪ ▪ ▪

Take a day off and visit a nursery. You may come home discontented with your garden, but you'll be refreshed and ready for work.

CULTIVATING WILDFLOWERS

(Continued from page 43)

King still reigns and when Spring is only a twinkle in God's eye.

Now in this simulation of natural growing conditions five points seem to be of greatest importance: temperature, moisture, soil, sunlight, and containers. I place temperature first because it is about the easiest thing to go wrong on—at least it has been for me. During my first adventures in pot culture I believed the things I read about growing ladyslippers on a sunny window sill. Sad experience taught me that heat is more dangerous than cold for the Spring-flowering natives. Consider again nature's cycle—the long freezing of Winter, the mild days and frosty nights of March, the balmy days and cold nights of April. A sunny window sill in a heated house is a far cry from the March and April weather to which the natives are adapted. The problem of temperature is to approximate the natural conditions of wintering, growing, and blossoming. This is most easily accomplished by this schedule:

1. Pot the roots when dormant in Summer or Fall.

2. Set the pots outdoors in a shaded and sheltered place and keep fairly moist (not soaking wet) until frozen. A cold-frame is excellent for this purpose, especially with peat moss or soil packed around the pots. Pots can be plunged into the ground or soil heaped over them but this makes difficult the taking up of the pots in the early Spring when the soil is frozen hard. An easy alternative is to set the pots on the surface in a corner or along a wall and to heap a thick mulch of leaves or hay over them, keeping the mulch in place with brush or chicken wire. Whatever method you choose, remember that its purpose is to prevent drying out by wind or sun and to keep the plants frozen once freezing weather sets in. Alternate freezing and thawing are likely to be fatal.

3. About March 15th (or as much as a month earlier if you are impatient) the pots may be brought in to an enclosed unheated porch. If a window or two is open during sunny days and closed at night the temperature should range within suitable limits, from the low thirties at night to forty to sixty during the day according to weather conditions outside. Or the pots may be placed in a cold-frame, the sash being raised on fair days and closed at night. If no convenient place is available, the pots may stay in the garden for blooming at their normal time. In this case gradually remove the mulch so that it will not interfere.

4. When buds form, the plants may be brought into the house to be enjoyed during their flowering period.

Enough moisture

The second point is the provision of the proper conditions of moisture. Here again our reliable guide is nature. If we observe her ways, we must conclude that drought is more dangerous than flood. Shade, rain and natural mulches in the dormant season keep the roots comfortably moist. So, during the Fall the potted plants should not be allowed to dry out. The rains from above and the thaws from below offer a prodigal supply of water in the Spring woods. But combined with it almost inevitably is a good system of drainage. To duplicate this natural condition the best method, I think, is to provide a free flow of water both ways, in and out of the pot; that is, a drainage system in the pot to permit the escape of excess water combined with an unfailing supply of water from below.

This condition is readily created by placing about an inch and a half of crocks or pebbles at the bottom of the pot, then about the same depth of peat or sphagnum moss, and above that the soil in which there is an adequate admixture of sand. Pots in a cold-frame packed with peat moss or soil will require only an occasional sprinkling. Pots standing on the surface in the open need watering daily. Pots brought into the house can stand in a saucer or tray in which one half-inch of water is always maintained. I discovered that the humidifying trays from the radiators in the house were excellent for the purpose, holding three to four pots and just the right amount of water.

Proper soil

The next consideration is soil. Most of the Spring flowers have their natural homes in woods, thin woods, or bogs, so we take our cue as to soil conditions from these locations. With few exceptions the acid-soil plants of the evergreen or black oak woods are the most difficult to handle, so it is advisable to avoid them until you are looking for new worlds to conquer.

For the natives of deciduous woods or swamps I have found that three types of soil mixtures are sufficient. Plants of the rich, humusy woods such as the trilliums will like this: one-half leaf-mold, one-quarter rich top-soil, one-quarter sand. For plants of thin woodlands where the soil is not so rich, such as bloodroot: one-quarter leaf-mold, one-half ordinary garden soil, one-quarter sand. For plants of the swamps such as wild calla: one-half rich top-soil, one-quarter peat moss, one-quarter natural humus.

There is nothing arbitrarily fixed about these formulas. You can create similar soil conditions by using other combinations. For example, if no leaf-mold is available equal parts of natural humus and peat moss form a good alternative.

Sunlight needs

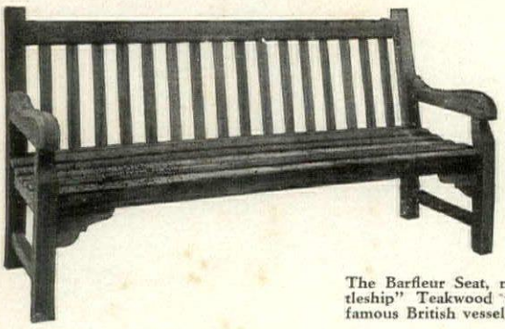
Now, as to sunlight, the needs of various plants differ somewhat but few will require or even prefer full sun throughout the day; all will want some. A safe average is direct sunlight for about half the day.

The containers selected should be as large as possible, to allow unrestricted root growth and to prevent quick drying out of the soil. I like unglazed clay pots, with drain hole, of course. I use nothing smaller than 6″ pots and prefer several plants in one 12″ pot.

Quite a delightful variety of species is adaptable to pot culture. Among the rich woods plants, which should be given the first of the soil mixtures previously mentioned, are:

(Continued on page 56)

Historic Timber from the famous Ships of Britain



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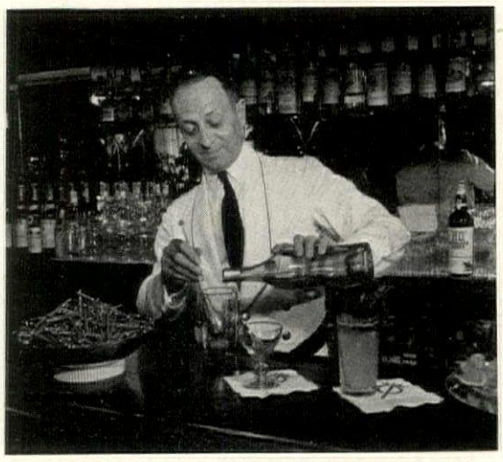
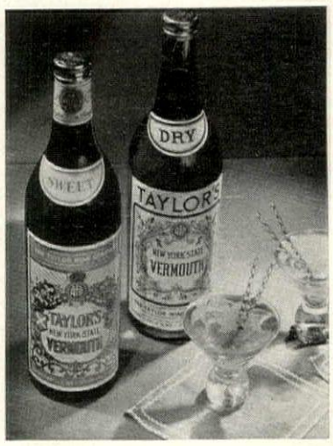


Herewith eight recipes for gin and/or vermouth because both are cooling and at their best during this sultry Summer season. Above, the Hotel Pierre's *maître de bar,* Fred, conjuring up one of his famous Martinis (he uses 3 parts gin, 1 dry vermouth, a 4½ oz. glass).

Stubby Collins: 1 oz. lemon juice, 1 teaspoonful sugar, 2 oz. gin. Mix in old-fashioned glass around single chunk of ice. Saks Fifth Avenue's daffy vegetable napkins and glass. Seagram's Ancient Bottle Gin.



Vermouth Mixed, a light apéritif for pre-prandial sipping. ½ Taylor's New York State dry vermouth (compares favorably with Noilly Prat), ½ sweet. Serve with cracked ice. Glasses here and below, all trays, from Lord & Taylor. Other accessories by Saks.

Ramos Gin Fizz (no sissy drink). For each portion: 2½ oz. Gilbey's dry gin, ½ jigger lemon juice, ½ tbs. simple syrup, 2 oz. cream, ½ egg-white, dash orange flower water. Shake madly with ice, add soda. Variation: dash Triple Sec, less sugar.

A CORKSCREW

Vermouth Highball. ⅓ glass Great Western sweet vermouth (not unlike Cinzano), fill with ice and a good live soda. Good for sizzling afternoons, lazy evenings. Tray, napkins below, Lord & Taylor. All other accessories, from Saks-Fifth.

Gin 'n' It. Pile ice cubes in old-fashioned glass, add 1½ oz. Martini & Rossi Italian vermouth from Argentina plus 1½ oz. gin; and stir. This is London's ingenious strategy for keeping the vermouth taste, while adding a kick.

Gin Swizzle, West Indian fashion. Should be swallowed whole, not sipped. 1½ oz. Fleischmann's gin, 6 dashes Angostura bitters, ¾ oz. fresh lime juice, 1 teaspoon bar sugar each. Mix in iced pitcher, frost with a swizzle stick.

Martini with Sherry. A new dry sherry from Spain that can double for vermouth, used in same proportions for Martini, with twist of lemon peel as usual. This school of thought already has many devotees; Gonzalez cocktail-mixing sherry.

Gin and Tonic: traditional life-saver in the tropics, hence in tropical weather here. Rub peel of fresh cut lime around inside edge of small glass, add 1½ oz. Gordon gin, slice of lime, ice cubes. Fill to the brim with "Q 9" quinine water.

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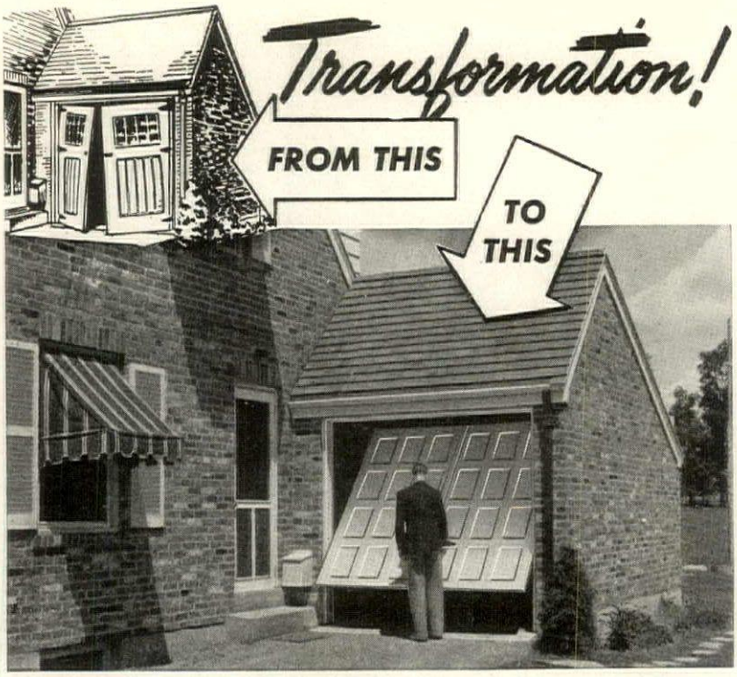

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FORGOTTEN VEGETABLES

(Continued from page 18)

Many salad plants are only tender and luscious when young and so are rarely found in the markets, for no one but the gardener who lives close to and watches them is able to pick them at the propitious moment. Most salads must be planted either early in Spring so they can mature before the heat forces them to shoot into bitter or tough maturity, or in mid-Summer so they will be ready to eat in Autumn.

Salad plants

Oddly enough, the various land cresses are absent from most markets. A cress variously called early Winter, Belle Isle, American, land cress and formerly scurvy grass goes by the Latin name of *Barbarea verna*. Of European origin, it has become naturalized in North America and though biennial or perennial is treated as an annual in the vegetable garden. The leaves are irregularly pinnate and taste like other cresses, namely peppery and fresh. For Spring salads it is invaluable and can be planted with the first radishes and served with French dressing, either by itself or with other greens. Jean de la Quintinye, who gave up the profession of law to take charge of the vegetable and fruit garden of Louis XIV at Versailles, sowed it every month to "have always some of it tender."

Eaten when they are small and tender, either with other salads or alone, are the leaves of corn salad, lamb's lettuce, *mache*, *doucette de Paris*, or *salade de preter* (from being served in Lent) with the lengthy Latin name of *Valerianella locusta* var. *plitoria*. De la Quintinye says of *mache*, "a sort of sallet, which we may call wild and rustical sallet, because it seldom is brought before any noble company. We make beds for them which we sow about the end of August—they are hardy enough to resist the frost." The plants are annual and come from the Mediterannean littoral. They grow a foot high, have spatulate, oblong leaves three inches long and light blue flowers, followed by nearly spherical fruits, each with a two-pointed beak. The plants should be thinned and transplanted to stand six inches apart. They mature in from six to eight weeks.

An American recipe for a salad of *mache* advises serving it with a little grated boiled beets and finely chopped celery, with French dressing made of vinegar in which Summer savory and tarragon leaves have soaked.

Boiled greens

In olden days borage, its Latin name *Borago officinalis*, was thought to be exhilarating and cordial and to make people courageous. It is annual, comes from the Mediterranean countries and is one of the most ornamental of the herbs. The leaves have bristly hairs and these soften in cooking. Borage tops and flowers steeped in fruit drinks or wine cups give a slight cucumber flavor.

Most vegetables are annual so it is pleasant to find perennials which remain in the garden from year to year. Good King Henry, allgood, fat hen, goosefoot mercury, or wild spinach, in Latin *Chenopodium bonus-henricus*, is a perennial from Europe which has been naturalized in North America. It grows two and a half feet high and bears arrow-shaped entire leaves, which are eaten as greens, while the shoots are peeled and cooked. Some writers say they prefer it to spinach but John Evelyn, who called it blite, thought it insipid and said "the gentle turiones (shoots) and tops may be eaten as asparagus or sodden in pottage. There is both a white, and a red much used in Spain and Italy."

A weed formerly eaten is nettle, *Urtica dioica*. Only young tops are cooked, so the hairs on the stems which cause inflammation and swelling are absent. Eleanour Rhode in *A Garden of Herbs* writes, "They are one of the most valuable of our neglected herbs," and also cautions only to eat them when young. She tells how to cook them. "To make a nettle spinach—Boil the young nettle tops in as little water as possible and when sufficiently cooked rub through a sieve." One might add butter, salt and pepper.

Shoots

Native from down in Maine to Florida and south to Mexico is pocan, scoke, Virginian poke, or pokeweed, botanically known as *Phytolacca americana*. Pokeweed is an abundant weed in the southern states where colored people eat the shoots. Pokeweed is not to be found in markets today although it is recorded the shoots were on sale in Philadelphia early in the Nineteenth Century and popular as a vegetable. In Louisiana, Rafinesque, the French American traveller and botanist of the early Nineteenth Century, said it was called chou-grass and the leaves boiled in soup. Pokeweed grows to twelve feet high and has a strong smell. The leaves are oblong, the flowers white or purple and the purple fruit, an inch in diameter, is juicy with crimson juice. During the Seventeenth and Eighteenth Centuries, until cochineal, a flavorless dye, became available, French pastry cooks colored sweets, sauces and jellies with the juice, and in Portugal at one time wines were reddened with it. In Paris restaurants pokeweed was on the menus from January to March. The shoots should be boiled in two waters to dissolve the strongly laxative acid.

The young shoots and leaf stalks of alisanders, horse parsley, Macedonian parsley, black lovage, black pot or in Latin, *Smyrnium olisatrum*, were formerly eaten raw or cooked in soups and stews, to which they gave a flavor similar to celery, only more pungent. It is perennial, grows three to four feet high and has large leaves doubly or triply divided into broad leaflets. The whole plant is yellow-green with yellow-green flowers in numerous close umbels. Dioscorides mentioned it and Charlemagne had it on his list of plant imperative to be grown in all gardens. Sir Kenelm Digby in the *Queen's Closet Opened*, the Queen being Henrietta Maria, wife of Charles the First, says, "The gentle fresh sprouts, buds and tops are to be chosen and the stalks eaten in the Spring; and when blanched in Winter, likewise with oil, pepper, salt, etc., by

(*Continued on page 49*)

FORGOTTEN VEGETABLES

(Continued from page 48)

themselves or in composition. They make also an excellent vernal pottage."

De la Quintinye writes, "Macedonian Parsley or Alisanders is one of the furnitures of our Winter-Sallets which must be whitened like wild Endive or Succory; that is to say, at the end of Autumn we must cut down all its leaves and then cover the beds where it grows all over with long, dry dung or straw screens so close that frost may not come at it by which means the new leaves that spring from it grow white, yellowish and tender. We sow it in Spring, pretty thin, because it produces a great many large leaves and we gather its seed at the latter end of Summer. It is a good hardy plant and that defends itself very well from drought without requiring much water."

Peter Kalm, the Swedish naturalist and pupil of Linnaeus, who visited the American colonies, said in Spring the French Canadians cooked the tender shoots of *Asclepias syriaca* which were like asparagus. This plant is meant by T. Jeffreys in *Natural History of Canada* when he wrote of a plant called cotton tree which sprouted like asparagus and was crowned with several tufts of flowers—"These are picked early in the morning before the dew is off them when there falls from them a kind of honey which is reduced to sugar by boiling." In the West, John Charles Fremont, the "Pathfinder of the Rockies", found the Sioux Indians of the Upper Platte boiling the young pods with buffalo meat.

A decorative perennial

The popular names of the plant are milkweed and silkweed and in spite of the name *syriaca* they are one of the common weeds from New Brunswick to North Carolina and westward to Kansas. If it were not for the difficulty of holding it back, *Asclepias syriaca* might become one of the ornamental perennials in the border, for the straight stems rise to five feet, the oval leaves have smooth margins and the handsome flowers in umbels of dusty purple are followed by decorative fruits, long, pointed and hairy which open to disclose seeds each with its tassel of glossy fine threads. The shoots can only be eaten while young enough to snap when bent, later they are filled with milky juice and too tough.

About twenty-five years ago the Bureau of Plant Introduction in Washington tried to introduce *udo*, *Aralia cordata*, from Japan where the plant is widely cultivated and the young shoots eaten in soups or cooked alone, and the roots cooked like scorzonera. Perhaps their culture was not understood, for the plants did not thrive in this country. There are two varieties; the first, *kan udo*, is grown from seed in rich mellow soil. The tops are cut early in September and the rest of the plant covered with soil to eighteen inches high or with boxes. After forty or sixty days the shoots appear and are then cut for food. When they no longer sprout they are levelled to the ground and mulched with manure, which is removed in Spring.

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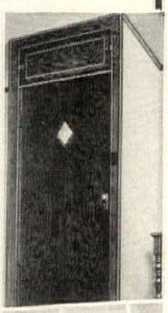

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SHEPARD HomeLIFT

The second variety is *moyashi udo* and is propagated only from roots. In this variety the roots are lifted after the tops have been killed by frost and stored in a temperature of forty degrees. Later—but sufficiently early in the Winter so they can be given a period of rest before Spring—they are planted close together in hotbeds and forced, being covered with a foot of earth and well watered. It would seem as if the second variety would be suitable for cold and the first for warm climates. Both varieties are cooked like asparagus but have to be soaked in several waters to prevent their tasting too strongly of pine, their characteristic taste, pleasant when not too strong. *Udo* is a handsome plant, grows eight feet high, has compound leaflets and small white flowers in terminal umbels followed by berry-like fruits.

Stems

A distant relative of the artichoke, which it resembles, is cardoon, *Cynara cardunculus*, from Europe. The roots are edible but it is the midrib of the large silvery leaves divided into pointed leaflets which is generally eaten. The leaves are stunning in flower arrangements. The seed is sown early in May and the plants three feet apart. Quintinye wrote, "We put five or six seeds in every hole with intention to let but two or three of them grow; if they all come up, taking away those which are over and above that number, either to throw away or to new stock those plants where perhaps are none come up." The plants have to be well watered all Summer, and early in the season other crops can be grown between them. Cardoon cannot withstand frost, so the blanching of the leaves must be begun early. The stalks are tied together and wrapped with straw and the stems earthed up and left for three weeks—if longer they will rot. In some gardens the roots are dug and blanched under glass and Quintinye says he dug some of the roots and stored them to replant the following Spring. Mrs. H. Glasse in *The Art of Cookery Made Plain and Easy*, written in the late Eighteenth Century, gives the following recipe:

"Cardoons fried and buttered; you must cut them about ten inches and string them; then tie them in bundles like asparagus or cut them in small dices; boil them like peas and toss them with pepper, salt and melted butter.

"Cardoons *à la fromage;* after they are stringed cut them an inch long, stew them in a little red wine till they are tender; season with pepper and salt and thicken it with a piece of butter rolled in flour; then pour them into your dish, squeeze the juice of orange over it, then scrape Cheshire cheese over them, then brown it with a cheese iron and serve it quick and hot."

Roots

When he was writing about *Scorzonera hispanica*, black oyster plant, black salsify or viper's grass, de la Quintinye says it "is one of our chiefest roots—and is admirable boiled, both for the pleasure of the taste and the health of the body. It is propagated only by seed which is sown in March." Evelyn writes, "Though medicinal and excellent against palpitation of the heart, faintings, obstructions of the bowels, etc., they are beside a very sweet and pleasant sallet—a more excellent root,

(Continued on page 55)

ROYAL DOULTON ENGLAND

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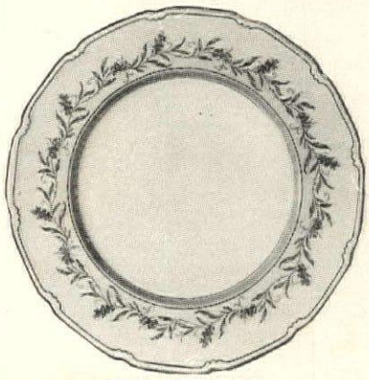
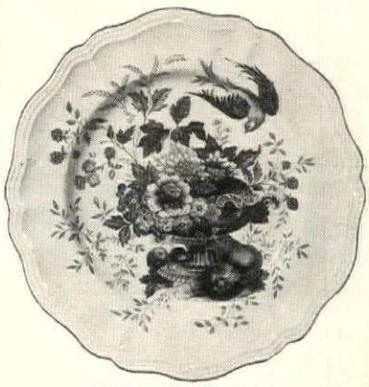


THE PRELUDE



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A directory of fine hotels and resorts

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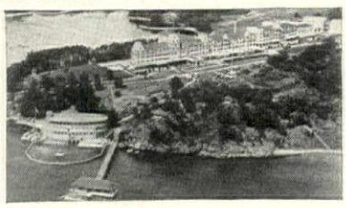

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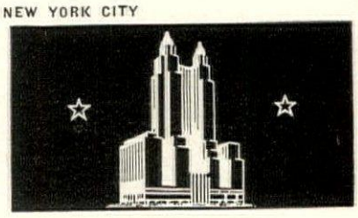

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HOTEL MANAGERS

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More people will be traveling this summer than ever. List your hotel in this directory to insure success.

CONDÉ NAST TRAVELOGS
420 Lexington Ave., N. Y. C.

THE CHINA TRADE

(Continued from page 13)

on the lattice and seal patterns. Sculptured rugs, in a choice of several patterns, recall the graceful swirl motifs of the familiar blue and white Chinese temple jars. But the floor coverings for Chinese Modern should appear in the setting mainly as a broad plane of color, and patterns here as in fabrics and wallpapers must be used sparingly.

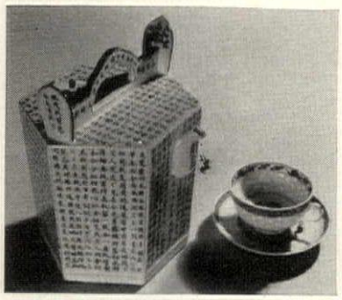
It is the accessories which go with Chinese Modern that conjure up the full rich picture of the China Trade in its golden day. More often than not, these are antique—an old lacquer chest, a sea captain's "catch"; a fine watercolor screen; old porcelains with their simple shapes, fine colorings; paintings on glass; a carved temple figure of wood or stone; mortuary figures.

Perhaps they would include a pair of little pewter deer, or a jade cock, or an alabaster rabbit, or one of those strange primitive birds from the Second Century that look so much like modern pottery. Or perhaps a pair of polished nautilus shells, or a tortoiseshell box to remind you that the Pacific trade route sailed past Samoa, Tahiti and Guam.

Among accessories made today you might choose accents of bamboo and pewter; a plain lacquered screen made in the old Coromandel shapes, lamps of bamboo, pewter, or plain white porcelain like *blanc de Chine;* china with one of the old Chinese Lowestoft or Spode designs (these look singularly modern); the exotic woods or leaf shapes of the Spice Islands.

The picture at top of page 13, courtesy of Metropolitan Museum of Art.

For our cover, Elizabeth Hoopes has painted a collection of antiques from the current Chinese Exhibition at the Metropolitan Museum of Art. The central terra cotta figure belongs to the Wadsworth Athenaeum, Hartford; the painted screen to Mrs. Edgar Worch; mahogany cabinet, Mr. Leonard M. Cohn. Current emphasis on things Chinese reminds us of the great work being done by United China Relief.



George Washington owned Canton china like this teacup with transparent rice pattern. Imperial Palace teapot, late 18th Century. Gunn & Latchford

Imperial yellow for these unusual bisquit figures and plate, made in Ch'ing era, c. 1796-1820, boom period of China trade. From Leo Gould

Mortuary figures of terra cotta are among most charming of Chinese antiques, inspired these modern musicians; blue, pine base. Carole Stupell

Chinese fret motifs on the wooden top and stirrer of an individual Martini set; on the matching tray, too. All are from Carole Stupell, Ltd.

Tropical mats of bamboo, of natural fiber; red lacquer soup cups after old porcelain shapes; Carole Stupell. Pewter duck sauce boat at Little Jones

Chinese ceremonial dancer, purely ornamental, in pickled pine; Neiman-Marcus, Dallas. Portable radio in Ficks Reed's bamboo case; C. Stupell

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☐ ENGLISH ROSE ☐ MARYLAND
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is comprehensively discussed in a booklet which explains clearly the requirements of lawn making and repairing. Information is gleaned from extensive experiments at the breeding stations of one of the largest seed firms in the world. Associated Seed Growers, Inc., Main Office, New Haven, Connecticut.

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for 1941 features the new Marigolds, Petunias and Sweet Peas for which Burpee's own research is so largely responsible, novelties for 1941, and a complete listing of Flowers and Vegetables. W. Atlee Burpee, 448 Burpee Bldg., Philadelphia, Pa.

DREER'S GARDEN BOOK

for 1941 has 126 pages, many in color, featuring novelties as well as the most popular annuals, roses, and perennials. The All-America selection for 1941 and the winners of 1940 make a fascinating section. H. A. Dreer, 327 Dreer Bldg., Phila., Pa.

BUILDING & MAINTENANCE

THE LITTLE WHITE BOOK

shows prize-winning houses painted with Cabot's Double White, Old Virginia White, and Gloss Collopakes. Write for your copy to Samuel Cabot, Inc., Dept. HG-8, Oliver Building, Boston, Massachusetts.

WINDOWS OF ALCOA ALUMINUM

is a booklet which describes the adaptability and advantages of aluminum windows in every sort of house. Write to Aluminum Co. of America, Dept. HG-8, 1924 Gulf Building, Pittsburgh, Pennsylvania.

OPEN HOUSE

contains valuable ideas to help you plan better rooms, design whole floors, connect rooms for greater convenience and provide for efficient closet space. Ponderosa Pine Woodwork, Dept. HG-8, 111 W. Washington St., Chicago, Illinois.

THE BEST PAINT JOB,

according to this informative booklet, can be obtained by following some simple "do's" and "don'ts". One point is to use Pure Gum Spirits of Turpentine, which penetrates the surface and anchors the paint. American Turpentine Farmers Assn. Cooperative, Dept. HG-8, Valdosta, Georgia.

SILENTITE WINDOWS

trouble free, "insulated", both double hung and casement, bring sunshine into your home and still permit economical heating. Metal to metal weather stripping saves up to 25% on your fuel bill; installation costs are ⅓ less than ordinary windows; and a special spring control prevents sticking and rattling. Write to Curtis Co.'s Service Bureau, 603 Curtis Bldg., Clinton, Iowa.

GOODBYE TO FUSES

tells you all you should know about the protection of your house from the dangers of misbehaving electricity. Described is Multi-Breaker, a magnificently simple little box which ends forever the bother and danger of replacing fuses. Cutler-Hammer, Inc., 1397 St. Paul Ave., Milwaukee, Wis.

THE HOME PLANNER'S GUIDE

helpfully discusses the essentials of a good home—good design, efficient planning, right materials and sound construction. You'll find proof why and how Weyerhaeuser 4-Square lumber can ensure sound construction. Weyerhaeuser Sales Co., Dept. HG-841, 1st Natl. Bank Bldg., St. Paul, Minnesota.

FENCES AND GATES

Here is a valuable twenty-three-page booklet which shows the many structural and decorative features of fences, gates and other miscellaneous metal specialties. The Stewart Iron Works Company, 818 Stewart Block, Cincinnati, Ohio.

SUGGESTED DESIGNS

for small firesafe concrete homes are presented with typical construction details, specifications and sketches. This booklet is worth the attention of home-builders who want to combine durability, safety and economy in their new homes. Portland Cement Assn., Dept. 8-20, 33 West Grand Avenue, Chicago, Illinois.

FIREPLACES AND HOW TO BUILD THEM

is the title of a catalog just issued by an old-established manufacturer. It presents 3 types of free-burning, non-smoking fireplaces, describes the correct use of dampers, smoke chambers and complete units and illustrates a number of "attractive fireplaces in good taste". H. W. Covert Co., Dept. HG-8, 339 East 48 St., New York City.

OVERHEAD GARAGE DOORS

A well-illustrated booklet describes how a "Roll-up", "Swing-up" or "Slide-up" door can economically replace an ordinary hard-to-open garage door. The Stanley Works, Dept. HG-8, New Britain, Connecticut.

RU-BER-OID SHINGLES

This catalog illustrates and describes not only Ruberoid-Eternit Asbestos-cement Shingles and Sidings, but many other roofing and building products that make a home more livable. The Ruberoid Co., Dept. HG-8, 500 Fifth Avenue, New York City.

HEATING & INSULATION

A HEATED QUESTION

is answered by the new Minneapolis-Honeywell Chromotherms. If you want to know how much trouble you can save yourself in heating your house, by all means send for this new booklet which is full of many interesting statistics. Minneapolis-Honeywell Co., Dept. HG-8, 2790 4th Ave. So., Minneapolis, Minnesota.

STINGING YOUR FUEL BILL

In a compact booklet, Burnham outlines several ways of cutting down fuel bills, and explains the advantages of its two Yello-Jacket models. The Burnham Boiler Corp., Dept. B, Irvington, New York.

HOME HEATING CATALOG

In Fitzgibbons 1941 edition you find detailed descriptions and photographic cross-sections of residential heating boilers and air conditioners designed for both hand-firing and automatic firing. Fitzgibbons Boiler Co., Inc., Dept. HG-8-41, 101 Park Ave., New York City.

82 WAYS

to conserve fuel for defense without any sacrifice of home comfort are described in this timely booklet. Its 24 pages tell the complete story of automatic heating. Write to Delco Appliance Division, Dept. HG-8, 391 Lyell Avenue, Rochester, New York.

KITCHENS & BATHROOMS

HOW MONEL

can Modernize Your Home is a practical guide to kitchen modernization, with before-and-after pictures, and views of appliances now available with Monel parts—tables, ranges, sinks, washing machine tubs, and other shining, stainless equipment. International Nickel Co., Dept. HG-8, 73 Wall St., New York City.

CREATING A CHARMING BATHROOM

In a clever booklet by Elizabeth Clayton, author and authority on home decoration, you will find twenty inexpensive, practical ways to make your bathroom beautiful. And you'll find some delightful sketches and photographs. C. F. Church Mfg. Company, Dept. HG-8, Holyoke, Massachusetts.

BATHROOM AND KITCHEN IDEAS—

many practical ones—are to be found in this elaborately illustrated brochure. You will find a large selection of handsome fixtures from which you can choose to remodel your bathroom and kitchen. Convenient payment plans are included. The Crane Company, Dept. HG-8, 836 S. Michigan Ave., Chicago, Illinois.

HOMEFURNISHINGS

"MICHIGAN MAID" TABLES

This brochure reveals a new and unusual line of tilt-less drop-leaf tables, and it illustrates the advantages over old style tables that tilt so easily. The Michigan Artcraft Co., Dept. HG-8, Sparta, Michigan.

BEAUTY PAYS A BONUS

sensibly discusses Wall Covering that offers you much more than just temporary surface decoration. Decorator-styled tints and patterns for brighter walls (designed by Joseph B. Platt) are featured. Write to SANITAS Fabric Wall Covering, 40-1 Worth Street, New York City.

MODERN FURNITURE

is the title of Modernage's new booklet of modern interiors and individual pieces. Here are some of the finest examples of the combination of modern technique of design and good taste. Its 38 pages are well worth studying. Send 15c. Modernage, Dept. HG-8, 162 East 33rd Street, New York City.

DECORATIVE DO'S AND DON'TS

is a gem of a booklet, actually bound in a delightful chintz named "Everglades". The women who do their own decorating will find this a practical guide. Especially interesting is the full color page which analyzes the color scheme of a sample room. Send 10c to Cyrus Clark Co., Inc., Dept. HG-8, 267 Fifth Avenue, N. Y. C.

HAMMACHER SCHLEMMER

offers two fascinating brochures—one on "Outdoor Cookery" (Bulletin G), which presents a selection of picnic equipment, and another on "Quality Houseware" (Bulletin G-1), which displays gadgets and knick-knacks for every room in the house. Hammacher Schlemmer, 145 East 57th Street, New York City.

IT PAYS TO OWN A RONSON

This booklet demonstrates the smartness, convenience and economy of Ronson lighters. Illustrated are types to be used as accessories of dress by men and women, and table lighters for every room in the house. Write to Ronson Lighters, Dept. HG-8, Newark, New Jersey.

DECORATING WITH WHITNEY MAPLE

Authoritative suggestions as to backgrounds, grouping, lighting, and the selection of individual and two-purpose pieces make this booklet a helpful decorating guide to the use of American Colonial furniture in homes of today. The section on color is well considered and timely. Send 10c. W. F. Whitney Co., Inc., Dept. G841, South Ashburnham, Massachusetts.

NU-WOOD COLOR GUIDE

This amply illustrated booklet can help you with the best selection of wood finishes for all your rooms. By turning some pictures of walls and ceilings back and forth, fifty-four individual rooms can be designed. Wood Conversion Co., Dept. 113-8, 1st Natl. Bldg., St. Paul, Minnesota.

STYLE & CHARM IN EVERY ROOM

is a fat little booklet which answers every conceivable question you could have about the use of wallpaper in decorating your home. It analyses the basic patterns and tells how they can be used to create beautiful backgrounds in every room of your house, no matter what architectural and decorative motif you have to work with. Send 10c to Nancy Warren, United Wall Paper Factories, Dept. HG-8-41, 3330 W. Fillmore St., Chicago, Illinois.

THE CHIMES OF THE STARS

This folder illustrates door chimes for every type of home, apartment or office. The mechanical advantages of any of ten different models explain why famous stars choose Rittenhouse Chimes for their own homes. A. E. Rittenhouse Company, Inc., Dept. HG-8, Honeoye Falls, New York.

CHINA, SILVER, GLASS

HENRY MORGAN & COMPANY,

one of Montreal's leading stores, offers a beautiful catalog illustrating with prices a large selection of fine English chinaware, imported perfumes, blankets, linens and an exciting assortment of Scotch tartans, cashmeres, shetlands and exclusive Munro tweeds. Henry Morgan & Co., Ltd., Dept. HG-8, Montreal, Quebec, Canada.

ENGLISH CHINA

A famous Toronto department store that sells 100 patterns of fine English china presents a selection of Mintons, Wedgwood, Royal Crown Derby and Royal Doulton. Prices and customs regulations will help show the money-saving advantages of buying china in Canada. Birks-Ellis-Ryrie, Ltd., Dept. HG-8, Toronto, Canada.

ALVIN

offers folders on the newest patterns in sterling, with a price list to help you plan your flatware service. There's one on Mastercraft, Bridal Bouquet, Maytime and Chased Romantique. Alvin Silversmiths, Dept. HG-8, Providence, Rhode Island.

SYRACUSE TRUE CHINA

Over 25 lovely patterns of original design and superb handicraft are presented in this folder. You will find it a colorful introduction to china styled for "practical elegance". Onondaga Pottery Co., Dept. HG-8, Syracuse, New York.

HENRY BIRKS & SONS,

one of Canada's finest stores, offers a catalog illustrating exclusive patterns of English Bone China and English Semi-Porcelain dinnerware. Also included is some valuable information on Canadian customs regulations for visitors from the United States. Henry Birks & Sons, Dept. HG-8, Montreal, Canada.

AMONG THOSE PRESENTS

to be found at Yamanaka, are moderately priced gifts that convey enduring pleasure to the bride and groom as well as to those celebrants of birthdays, anniversaries, engagements, debuts and graduations. Write to Yamanaka & Co., Inc., Dept. HG-8, 680 Fifth Avenue, New York City.

ROYAL DOULTON,

that distinguished English china, offers a flock of leaflets to help you select your dinner service. Each pictures one lovely pattern, with a brief descriptive history of the design and a clue to its decorative associations—along with a list of available pieces. Wm. S. Pitcairn Corp., Dept. HG-8, 212 Fifth Ave., New York City.

WINES & FOODS

RARE RECIPES

from old Virginia are given in "Leaves from the Table of George and Martha Washington", a colorful 44-page book on how to use wines in fine cooking. The Taylor Wine Co., Dept. HG-8, Hammondsport, N. Y.

GOOD WINES

for the great moments describes the methods of manufacture and qualities of American wines. Charmingly written, this booklet may open your eyes to the pleasures of economically stocking your cellar. Pleasant Valley Wine Co., Dept. HG-8, Rheims, New York.

RECIPES

This booklet gives you the ingredients of more than eighty good drinks to be made with Myers's Fine Old Jamaica Rum . . . mixed as they mix them in Jamaica. It also suggests uses of rum in coffee, tea or desserts. Write to R. U. Delapenha & Co., Dept. EN-8, 57 Laight Street, N. Y. C.

WHITE ROCK

This handy folder tells you why and how White Rock can be used, inexpensively, to point up and improve the flavor of both non-alcoholic and alcoholic drinks. White Rock Mineral Springs Co., Dept. HG-8, 1 Park Ave., New York City.

FARE ON THE FARM

Gourmets! Here's a booklet on herbs that you'll want to have. 28 pages of intriguing ways to season your cooking reveals the many uses of herb products sold under the registered trade mark "Herbrieties". Saw Mill Farm, Dept. HG-8, New City, Rockland County, New York.

OTHER USEFUL BOOKLETS

COOKING OUT OF DOORS

Master folding grills and self-contained charcoal grills are described in a handy little folder. Several models are illustrated. Master Metal Products, Inc., Dept. HG-8, 279 Chicago St., Buffalo, New York.

HOME ECONOMICS AND RAYON

tells you, and in not too technical terms, all about rayon, its characteristics, advantages and style value. It also answers hundreds of questions on the care and use of rayon and includes swatches of a dozen interesting weaves of this textile. Send 10c. American Viscose Corporation, Dept. HG-8, 180 Madison Ave., New York City.

THE BAR MART TIPPLER

introduces bright, new ideas combining good eating and good drinking with good living. Tasty recipes for cooling drinks, gadgets for the bar and smart accessories for your tippling are included. Bar Mart, Dept. HG-8, 56 West 45 St., New York City.

HAMMOND TIMES

is a monthly magazine of real interest to all music lovers. Every issue contains informative discussions of music for the organ and gives you timely news of people in the music world. Write for your free subscription to Hammond Instrument Co., Dept. HG-8, 2915 N. Western Ave., Chicago, Ill.

WELL-KEPT LAWNS FOR GRACIOUS LIVING

(Continued from page 20)

appearance greatly desired by many lawn owners.

Since, with the particular lawn we had been discussing, time was hardly a factor, it appeared true that Kentucky blue grass alone would have served admirably. And as the procurement of proper seed or plants is a first essential in the development of a good lawn, I am prompted to set down these few notes:

Mixtures

Lawn seed mixtures (I do not mean to disparage them) hold a place of prime importance for one who has a reasonably small area with which he has no desire to fuss too much, or an area of any sort, be it large or small, where he wants a good lawn the same season he sows the seed.

Bent grass (*Agrostis palustris*) makes a fine lawn, when closely clipped, in New York State, New England and along the West Coast down to central California. Bermuda grass (*Cynodon dactylon*) is used almost exclusively for lawns between the Kentucky blue grass region and northern Florida and southern Louisiana (grown from either seed or stolons). In all of Florida and the southern parts of nearby states, four grasses are most often used, namely: centipede (*Eremochloa ophiuroides*), Bermuda, carpet (*Axonopus compressus*) and St. Augustine Grass (*Stenotaphrum secundatum*) (each is used singly and started with either seed or stolons).

There is one important bit of advice that I give to all who come to my store for grass seed, "Prepare the soil thoroughly before you sow the seed!" In cases of failure, lack of soil preparation is almost invariably the underlying cause . . . not enough drainage, not enough topsoil, not enough food. This advice must not be overlooked if you are to have a really fine lawn. Oh yes, any one can have a mediocre lawn! But what pride, what pleasure, is there in it?

Good topsoil is precious as ambergris. Be sure to remove it before you do any grading or building.

Grading problems

To prepare for seeding, remove any debris and foreign plant materials. Bits of plaster and boards must be gathered from about the new house. Now is the time to grade your lawn to its permanent position. A slight slope to the southeast is best; or make it a lightly rolling lawn if the area allows, to harmonize with the general slope, and screen the paths. If the ground is poorly drained, lines of 4″ tile set 2½′ deep, although a lot of work, are a capital investment. Useless excavated subsoil is too often employed as a lawn base; it would be better to remove it entirely. Or it could be well-manured and spaded or plowed. An organic fertilizer is an aid to any soil. But manure may contain weed seeds. If there is any doubt as to presence of weeds, dried manures would perhaps be advisable. Authorities say that, while commercial fertilizers have their place, organic materials are essential.

Where it is necessary to raise the grade about trees, well with stones around the trunks; do not fill. It takes more time, but will retain the life of your trees.

Although seldom practical, it would be ideal to plow or spade the subsoil to a depth of at least one foot; preferably two. If you have the time, equipment and energy, do it thus, by all means. Then as for topsoil, at least six inches would be none too much; four is passable. Good topsoil is hard to get, as weeds are too often prevalent. While weeds can not be altogether obviated, caution in selecting topsoil will lessen the weed task that comes later. Where the subsoil is very poor, more topsoil is needed. But in many cases it is not necessary to add any topsoil at all. The soil may simply need correction. If it is too much of sand or clay, add humus or peat to lighten it and hold moisture. Then feed with a good commercial fertilizer, following the directions which came with it. Contrary to general belief, humus and peat have little plant-food value, but are fine for improving soil properties.

With the soil well graded, cleaned and ready, be sure that the job of plowing or spading is complete, then rake it to a fine texture and it is impatient for seeding (or planting).

When to seed

Seed the lawn in the Fall, if possible, to take advantage of the cooler weather and dampness. Spring is, of course, next best; but beware of Summer. Southern lawns require a special procedure which we shall come to a bit later.

A good mixture should be sown at the rate of 4 to 6 pounds per 1000 square feet for a new lawn. Exceeding this rate may do little good, as the red top may then be sufficiently abundant to crowd out the Kentucky blue grass.

Any seed should be spread evenly and lightly. It may be carefully broadcast on small areas, with one seeding in one direction and another at right angles, to spread the seed as evenly as possible. On larger areas it would be wise to use a spreading machine. Directions come with it to insure correct sowing.

Then—a point which altogether too many people overlook—*lightly* rake the seed into the soil to effect proper contact! Or better still, apply a ¼″ layer of good, weed-free topsoil to the seeded surface. After this, roll lightly to firm seed and soil together.

If you begin watering, you must be prepared to keep it up as long as necessary. This will be a simple matter in Autumn, but it's a dream of a different Utopia in the Spring. Mere sprinkling will never do, except with a growing lawn that has wilted because of dryness and heat, in which instance a light sprinkling of the blades will reduce transpiration. But such a case is rare. If you release a supply of water to the lawn area, be generous with it, being careful, of course, not to wash out the seed with too much splashing.

Any good sprinkler will do for watering a newly seeded lawn. After the grass has become established, water directed right from a hose over a stone or other flat object, to spread it, or dispensed through any of the hoses commercially made for this purpose, will do a good soaking job.

It is far better to give a lawn a complete soaking every two or three weeks than to sprinkle it lightly every day or two. This latter procedure will bring roots to the surface where they may completely perish at the first invasion of an enemy dry spell.

Do not mow until the first grass is at least 3″ tall. Then use a sharp, well-oiled mower (to spare the new shoots any needless harm), set the roller so that the blades will be elevated about 2″, and mow carefully. The clippings, allowed to remain, will soon dry up and will tend to replenish the soil with food. Scientists say that only where the mowing of an established lawn has been too long neglected is it really best to rake away the clippings.

How short to cut

As the lawn becomes established, it is advisable to cut the grass to a height of 1½″, but hardly shorter. Mowing shorter than that will tend to cut into the hearts of the plants and may destroy them.

To be sure, a fall-sown lawn will seldom need mowing until the following Spring, but whether with a new lawn or an established one, it is ideal to have the grass about 3″ tall coming into Winter. That means mowing is seldom necessary after mid-September.

An application of a commercial fertilizer or bone meal in late Autumn will give the lawn an advantage over weeds in Spring. A thin layer of topsoil, humus or leaf-mold will improve soil texture. And in the Spring, as soon as the ground is no longer soggy, feed, seed and roll it lightly. Endearing care and subsequent feedings, in another six weeks (but never in Summer), and again in late Fall, should yield such a lovely lawn that it will thrill all who view it.

If you have a terrace problem, it may be rather easy to establish grass, providing the slope is not too great. A commercially-made netting, composed of paper, with squares about ¼″ in size, is now available. All you need do is fasten it tightly against the soil after seeding. The little squares hold the seed in place and prevent washing.

Shade lawns

Where the soil tends to be acid, the fescue grasses (*Festuca sp.*) will fare better than will the less acid-loving Kentucky blue grass, but they do not survive too well under close cutting. Fescue grasses are among the best for shade conditions and are much used in commercial shade mixtures. In this same vein, reliable lawn seed merchants insist that a good lawn can be grown in dense shade, providing sufficient food and water are given to permit some to the grass after the hungry shade-causing trees and shrubs take all they want.

(Continued on page 54)

Highest quality Lawn Seed for early Fall sowing

Sold by local dealers or send for lawn booklet and nearest source of supply.

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LAWNS FOR GRACIOUS LIVING

(Continued from page 53)

As I have outlined earlier, Bermuda grass is used for lawns in the entire southern portion of the United States, except at some higher altitudes in the Piedmont. As one southerner told me, "Bermuda grass *is* our lawn." A perennial, it makes a good stand only in the Summer. It is started either with seed or pieces of the stolons, in Spring or Fall. As it dies down in Winter, this condition is overcome by closely mowing the Bermuda grass in the Fall, raking thoroughly, and sowing Italian ryegrass (*Lolium italicum*). Ryegrass grows quickly, makes a good showing throughout the Winter, and dies down in the Spring just about the time Bermuda grass begins its growth.

While Bermuda grass is the plant used in the South on clay and loam soils, on sandy soils it is generally replaced by carpet grass, which produces little seed and is commonly grown from pieces of the stolons.

Southern lawns

In Florida and adjacent parts of its adjoining states, centipede grass and St. Augustine grass are often used, as well as Bermuda and carpet grass, and grown in a similar manner. Centipede grass is rapidly growing in popularity, since it will grow on any but poorly drained soils. St. Augustine grass has no equal in this region as a shade grass, although it also grows well in the sun. If well fed and watered, it will grow under almost all conditions.

Sad to say, the weed problem is universally present. Considerable personal experience and reading have taught me that there is really only one *best* way. And that is the hard way—just getting on your knees and waging a veritable tug-of-war with the weeds. Dandelions, plantains, crab grass, sourgrass and chickweed all come under the above category. There are many chemicals, such as iron sulphate and sulphuric acid, which may serve a certain purpose, but I stick to the theory that "the measure of a good lawn is the gallons of sweat per square yard." Fall fertilizing, too, which has already been mentioned, will help.

Moss in a lawn is another thing. It is a sign of too little food and too much acidity. A bit of fertilizer for food and a little lime to correct acidity should be sufficient to remedy this.

Where weed infestation is too great, a strong application of a chemical such as ammonium nitrate would tend to burn the whole lawn, but the area could, after a few weeks, be reseeded and a new lawn thus begun. However, when the lawn reaches such an undesirable state, the best procedure would be to plow under, or spade, the area, allowing the plant materials to disintegrate for a period of several months. A crop of ryegrass, grown before any new seeding of the lawn and plowed under, is also advisable.

The various lawn pests are, in general, not too serious, except in extreme cases. They usually produce unsightly effects, but seldom destroy the lawn. Of the diseases, perhaps the worst offenders are brown patch, damping-off, dollarspot and spotblight. Brown patch, which develops during periods of extreme heat coupled with high humidity, causes the grass to turn brown, but seldom harms the roots. Whereas mercurial fungicides will effect control, war has made the price exorbitant, and recent scientific experiments show that various thiuram sulfide compounds will do the work. Mixed with dry sand and broadcast evenly at the rate of 4 ounces to 1000 square feet, once a week, followed by a light watering, they will control brown patch during Summer, and dollarspot in Spring and Fall.

Damping-off

Damping-off seldom occurs, is little understood, and after it has struck a new seeding little can be done to help. Possibility of its occurrence may be lessened if one is careful not to overwater or over-feed. Spotblight is caused by high temperature and high humidity. The way to control it is somehow to lower these factors. Since it usually kills turf in spots, it must be followed by new seeding.

Ants and white grubs are sometimes present in too great abundance. Hot water will eradicate the ants in the simplest fashion. Turf lacking water is often attacked by grubs. Control is effected with immediate application of 5 to 10 pounds of lead arsenate per 1000 square feet of lawn, worked into the upper two or three inches of the soil. A double quantity may be necessary for heavy infestations.

Moles are no trouble where a lawn is kept well-rolled. If they do become over-abundant, calcium cyanide in the runways will eradicate them.

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SOW Scotts FOR YEAR-ROUND LAWN BEAUTY

FORGOTTEN VEGETABLES

(Continued from page 49)

there is hardly growing." In England today, there is an effort to popularize the plant because of its remedial properties and excellent flavor. Scorzonera is a hardy perennial from the Old World, easy to raise from seed and transplant. The plant has a branching yellow inflorescence on the main stem. The roots dig themselves deeply into the subsoil and help to improve the soil. They can be pulled all Winter as long as the ground is workable or can be left in the earth for a second year. When left in the ground the plant increases in size for several years. The roots are long and taper only a little so that when dug they "look like a large walking stick." They must first be cooked for fifteen minutes to prevent the escape of latex which is their valuable component. Then the dark brown coat can be peeled off as easily as the jacket of a potato and the snow-white flesh beneath, which has a slightly nut-like flavor, is revealed. Evelyn advised soaking the roots to remove bitterness and said they could be baked, fried or boiled.

A Chinese vegetable

During the Ming Dynasty in China, a period famous for its fine paintings and porcelains, the people ate, among other vegetables, *Stachys sieboldi*, known as Chinese or Japanese artichoke, *crosnes du Japon*, knotroot and in Japan, where it is cultivated today, *choro-ji*. Chinese artichoke is native to China and Japan but in spite of its fleshy, tasty roots was not cultivated in Europe before 1886 when Vilmorin-Andrieux, the famous seedsmen and nurserymen of France, introduced it. The plant is perennial, forms slender white tuberous roots in great profusion just under the soil and has square stems eighteen inches high with opposite oval leaves, rough-textured and pointed.

The flowers are white or light red and grow in compact terminal clusters. The plants are easily propagated from the thickened roots. They are formed late in the season when the stems and leaves have begun to wither, and remain firm and fresh all Winter, under the ground. After being dug they are kept with difficulty. Chinese artichokes are planted early in Spring, in light soil and one foot apart. They require no other care than watering in times of drought and weeding. In recent English magazines there have been articles urging the growing of Chinese artichokes. In cooking them it is not necessary to scrape the thin skin off the watery roots, but instead they should be plunged into hot water for a few minutes and then most of the skin can be rubbed off with a dry towel. The little skin remaining adds to the flavor, which is similar to globe artichokes. After the skin has been removed the roots are cooked either for ten minutes in boiling water or for twelve in water just off the boil. They are then "tossed in butter or mashed in a purée." The French fry them or serve them cold with vinaigrette sauce in salads.

Nicknamed artichoke

On July 21, 1605 at Nausett Harbor on Cape Cod, Jerusalem artichoke, *Helianthus tuberosus*, was first seen by a European. Samuel Champlain writes that the Seigneur de Monts, leader of the expedition, visited the homes of the natives with his followers. On their way, they passed through fields of Indian corn, and saw "an abundance of Brazilian Beans, many edible Squashes of various sizes, Tobacco and roots which they cultivate, the latter having the taste of Artichokes."

Absurdly, the plant goes under the name of Jerusalem artichoke which has nothing to do with its origin, since it is native from Nova Scotia to Georgia and Arkansas and is not an artichoke. The name was thought to have been an anglicizing of the Italian *girasole*, but lately a new theory has been brought forth, that the name was a popularizing by English hawkers, as they cried their wares through the streets of London, of Van Ter Neusen in Holland where the plants were grown.

Helianthus tuberosus is perennial, grows twelve feet high and has ovate-oblong leaves eight inches long with toothed margins and rough upper surfaces and flowers with yellow disks and yellow rays, as large as three and a half inches and in clusters. They thrive in any soil, but the richer the earth the better they grow. The plant forms tubers under the ground, one original tuber producing six pounds of crop in a year. Because of the rapid increase the plants are likely to be a nuisance in most gardens but today in England they are highly valued for their food content. The artichoke has 380 calories in comparison with 385 of the potato, twelve percent more nitrogenous substance and fifty percent more fat and minerals. It contains as much Grade 1 protein as the potato and in Spring has inuline, an enzyme which converts fruit sugars into fructose, a sugar lacking in wartime England.

Jerusalem artichoke can be made into a good thick soup, in a pot with grated young carrots and sliced onions. Or it can be cooked as a vegetable.

DECORATING FOR CAREER GIRLS

(Continued from page 33)

friends in for the theater. Plenty of end tables, for ashtrays and glasses, save many a burn on upholstery and rugs.

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You gave us the hints we needed for pages 34-37. Around your specifications we decorated four one-room apartments and one three-room. For you we selected the group of "career conveniences" on pages 38-39. And to you we offer the aids to entertaining on pages 40-41. They'll add beauty and efficiency to your apartment—check them over. For you know that a nice background is as great an asset as a pretty face—and after all, you don't want to have to work forever, *do* you?

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CULTIVATING WILDFLOWERS

(Continued from page 45)

The ladyslippers: Best for the purpose are the yellow ladyslipper, both large and small *(Cypripedium pubescens* and *parviflorum)*, the showy ladyslipper *(C. spectabile)*, and the small white ladyslipper *(C. candidum)*. The last named will be helped by mixing a little lime with the soil. Plant the ladyslipper with the crown and growing bud just under the surface and spread the roots out well. The pink *(C. acaule)* and the ramshead *(C. arietinum)* are more difficult. If you wish to try them you will need an acid soil mixed with rotted pine or hemlock needles.

The trilliums are among the most satisfactory candidates for pot culture. The snow trillium *(T. grandiflorum)*, the tiny early white trillium *(T. nivale)*, the California trillium *(T. sessile californicum)* and the rose trillium *(T. stylosum)* are especially desirable. The painted trillium *(T. undulatum)* is to my mind the most beautiful, but unfortunately also the most temperamental. It must be given an acid soil. Plant the rhizomes vertically at least three inches deep (four to six inches is better if the size of the pot permits).

Troutlilies are most obliging and will surprise you by the speed with which they produce their blossoms. The eastern yellow *(Erythronium americanum)* and white *(E. albidum)* are both good and the California troutlily *(E. californicum)* is a beauty. Plant the bulbs upright with their tips two to three inches under the surface.

Hepaticas will bloom within as short a time as two weeks after the pots are brought in and a cheery sight they will be. Plant with the crown at or just under the surface and spread and firm the fibrous roots well. The more direct sun they have, the shorter their flower stalks seem to be.

Other pot growers

The smaller species of Solomon's seal *(Polygonatum biflorum)* and Solomon's plume *(Smilacina stellata)* both grow readily and vigorously in pots. The tuberous roots should be placed horizontally about two inches deep.

Other suitable species that may just be mentioned are Springbeauties *(Claytonia virginica)*, showy orchis *(Orchis spectabilis)*, wood anemone *(Anemone quinquefolia)*, rue anemone *(Anemonella thalictroides)*, Virginia bluebells *(Mertensia virginica)* and shootingstar *(Dodecatheon meadia)*.

Dutchman's breeches *(Dicentra cucullaria)* and its cousin squirrel corn *(D. canadensis)* are most attractive and satisfactory. The little tubers are planted two or three inches deep.

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